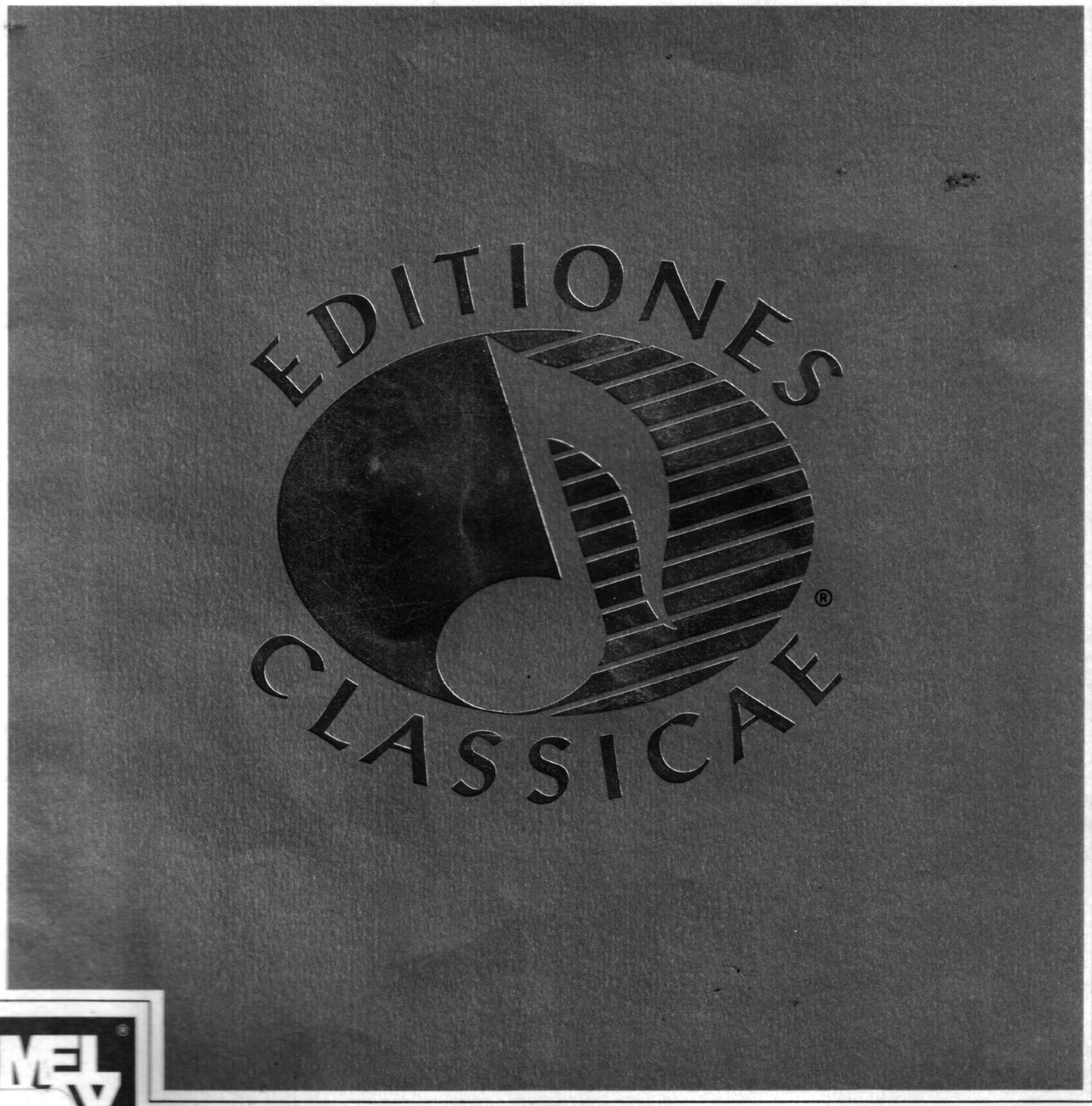
CLASSIC GUITAR

Compiled by William Bay

MEL BAY PRESENTS

NEW MUSIC FOR CLASSIC GUITAR



MEL BAY PUBLICATIONS, INC. • #4 INDUSTRIAL DRIVE • PACIFIC, MO 63069-0066

Contents

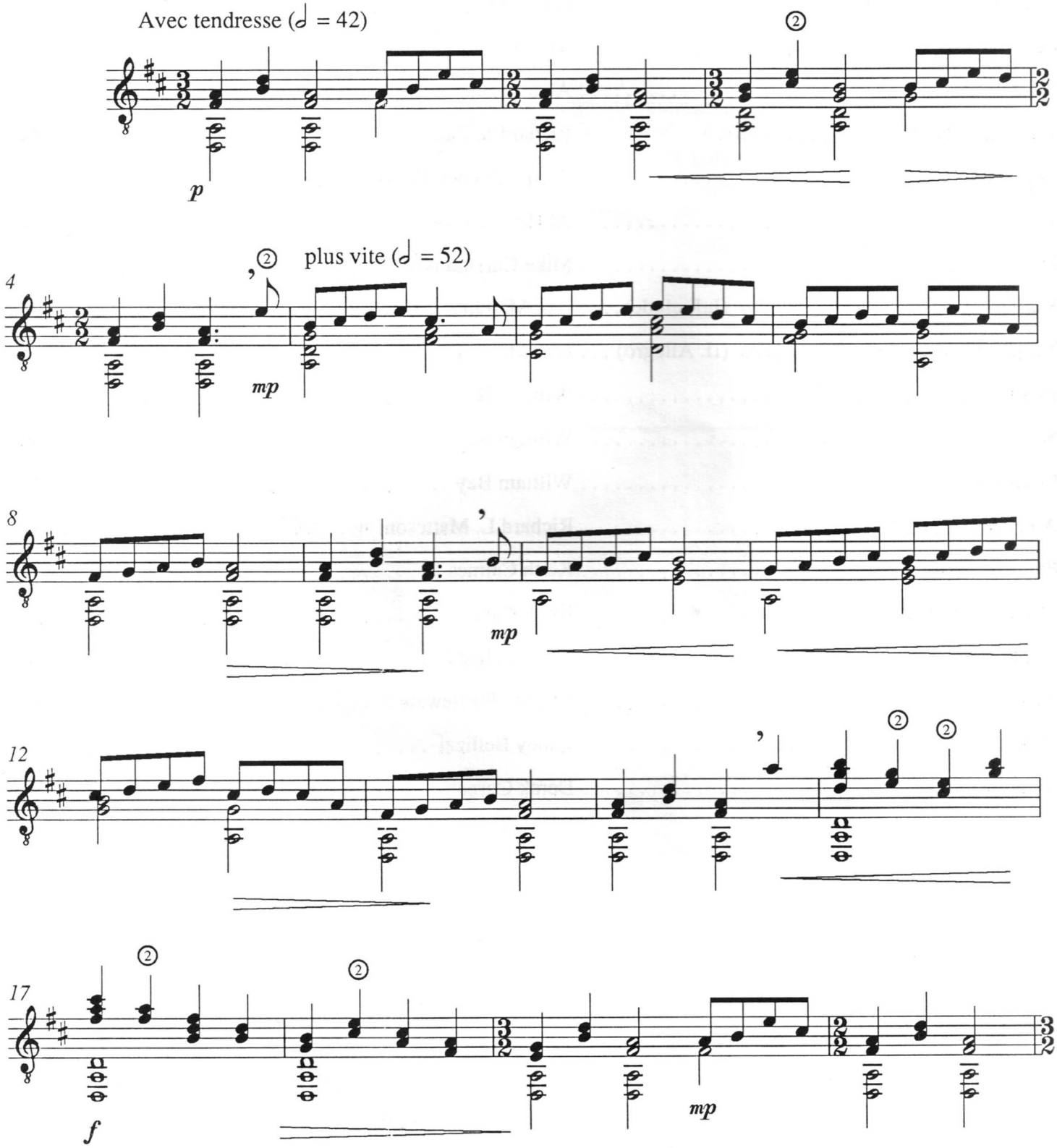
Title	Composer	Page
Rêverie et Valse	David Grimes	4
Chorus n:1	Ole Halén	8
Contradance	Alan Hirsh	10
Syncope-Etude	Alan Hirsh	12
Woodland Trails	Richard S. Pick	14
Tone Poem	Steven Zdenék Eckels	16
Waltz	Al Hendrickson	19
Dreamcatcher	Mike Christiansen	20
Variations on Prelude and Allegro (I. Prelude)	Ivor Mairants	22
Variations on Prelude and Allegro (II. Allegro)	Ivor Mairants	25
Interlude	William Bay	29
Study in Em	William Bay	30
Requiem	William Bay	31
A Fragment of Youth	Richard L. Matteson, Jr.	32
Prelude–Etude	Keith Calmes	34
Minuet and Trio	Keith Calmes	35
Pendulum	Keith Calmes	36
Byron	Charles Postlewate	37
Valse #5	Jamey Bellizzi	38
Acheron	Derek Cornett	40

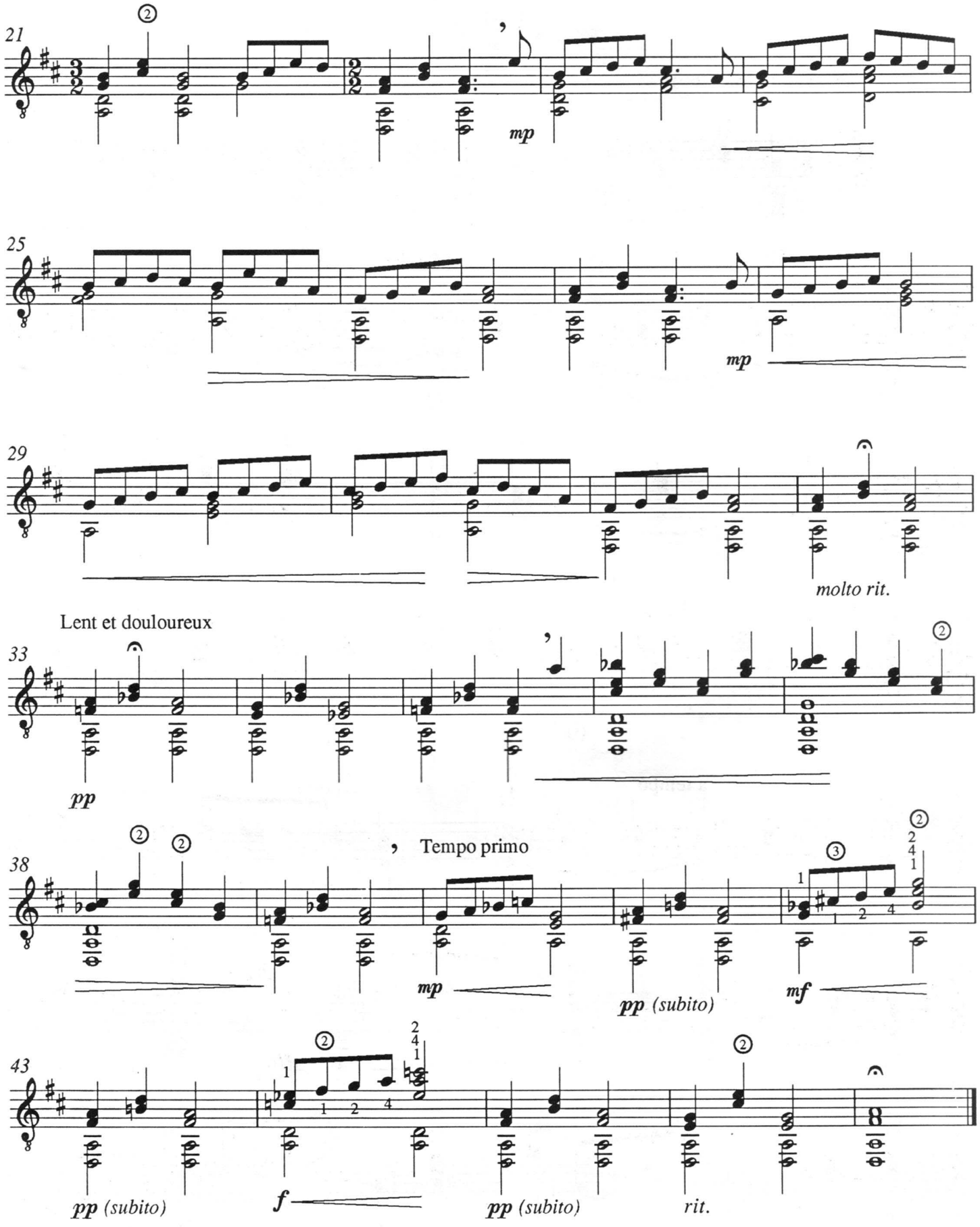
Rêverie et Valse

⑥ = D

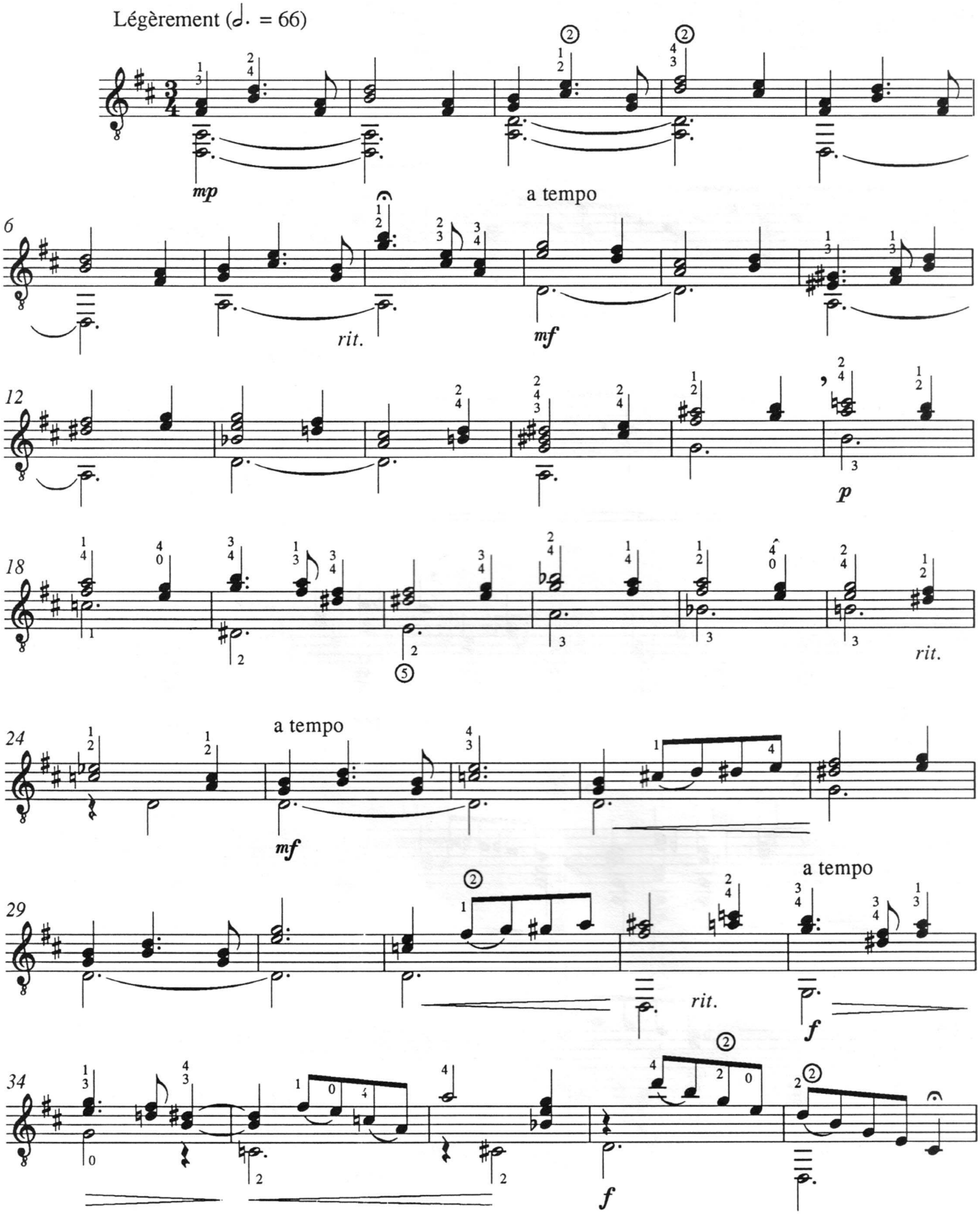
David Grimes

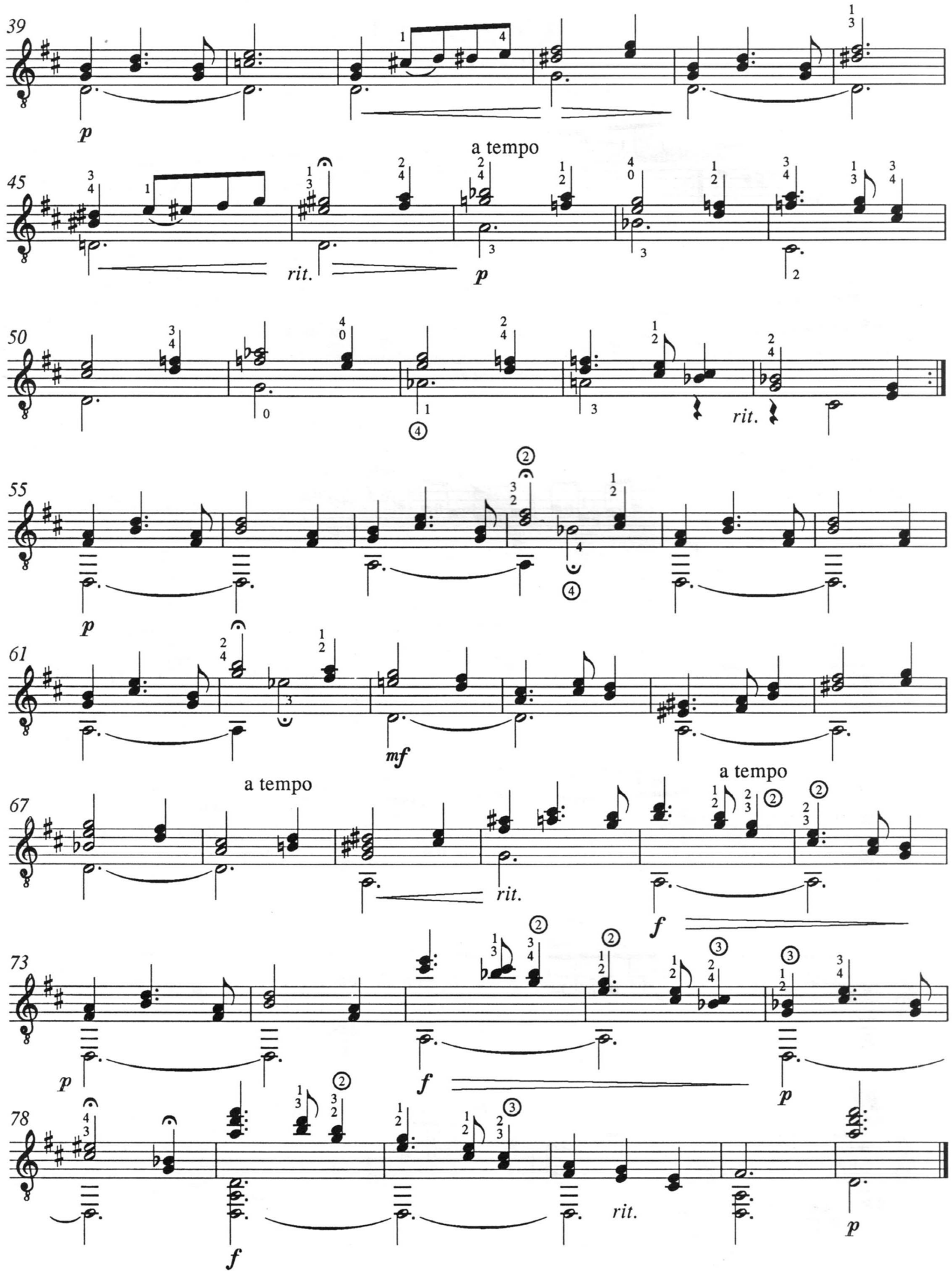
Rêverie




21
mp
25
mp
29
molto rit.
Lent et doulourex
33
pp
38
Tempo primo
mp
pp (subito)
mf
43
pp (subito)
f
pp (subito)
rit.

Valse

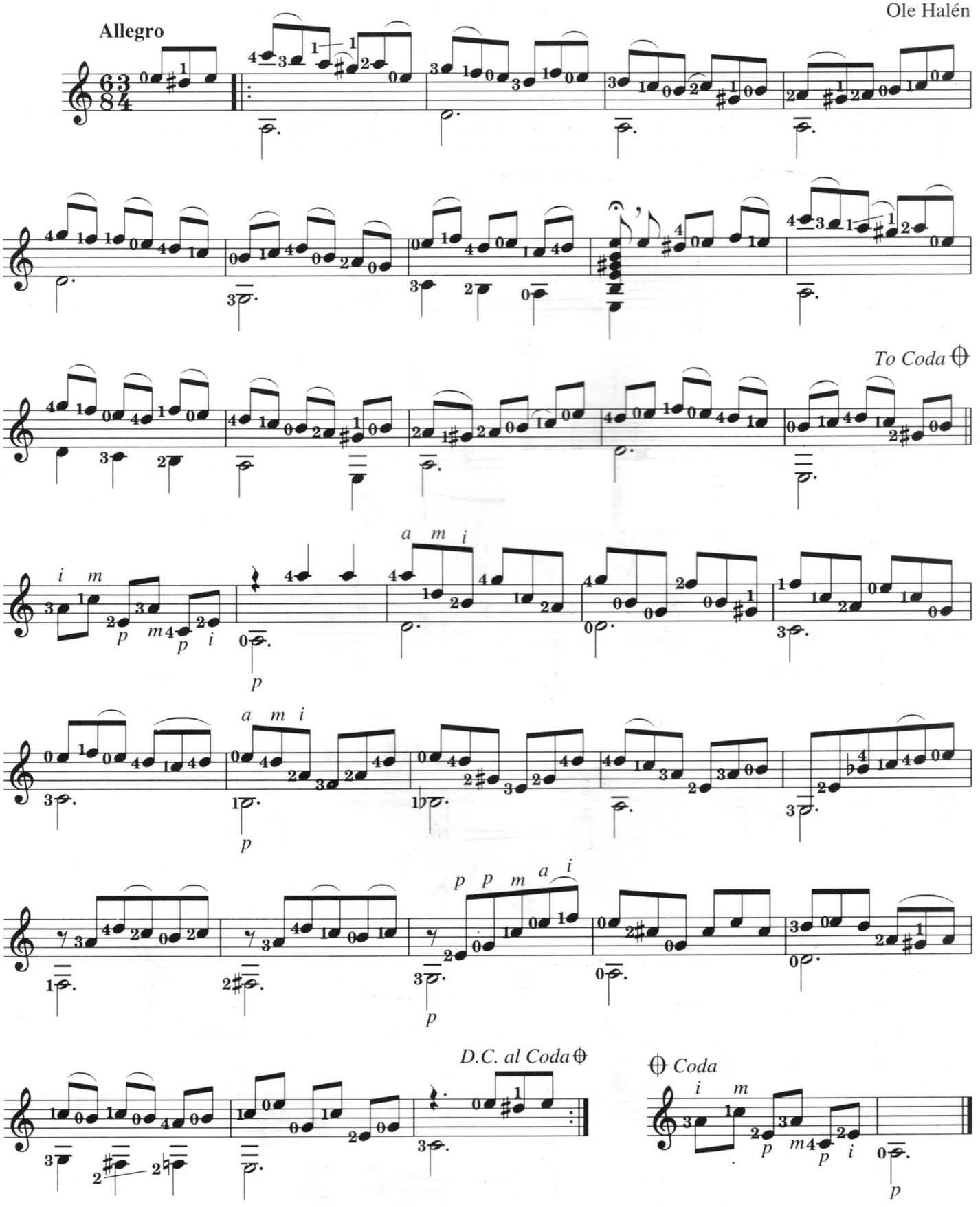

Légèrement (𝅗𝅥. = 66)
mp
6
rit.
a tempo
mf
12
p
18
rit.
24
a tempo
mf
29
rit.
a tempo
f
34
f


39
p
45
a tempo
rit.
p
50
rit.
55
p
61
mf
67
a tempo
rit.
a tempo
f
73
p
f
p
78
f
rit.
p

Chorus n:1

to Jorge Morel

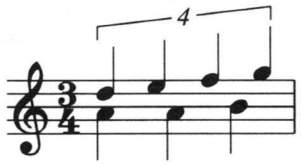
Ole Halén



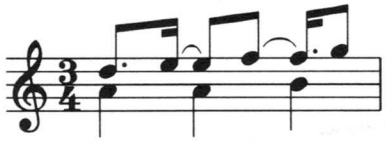
Notes for Contradance

(Solo on pages 10 & 11)

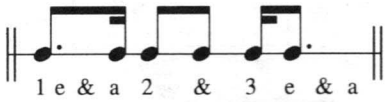
Contradance is a study in the cross rhythm of 3 beats against 4 beats. The notation of this rhythm in $\frac{3}{4}$ meter would be:



This same rhythmic pattern is more clearly understood when notated as:



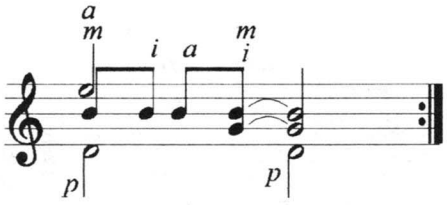
To count this pattern, combine the rhythms of the two lines into one:

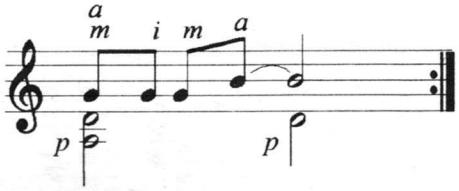


Notes for Syncope - Etude

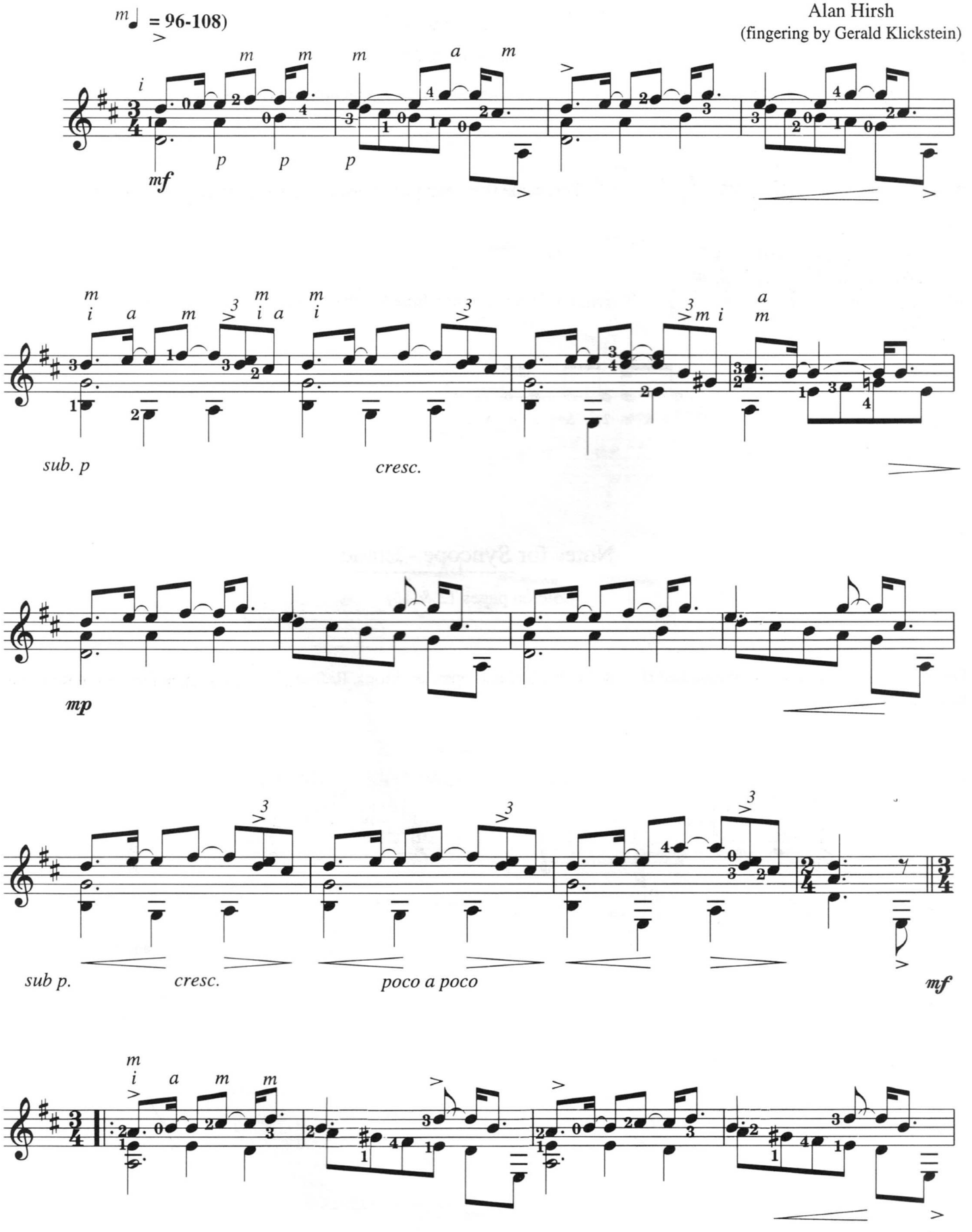
(Solo on pages 12 & 13)

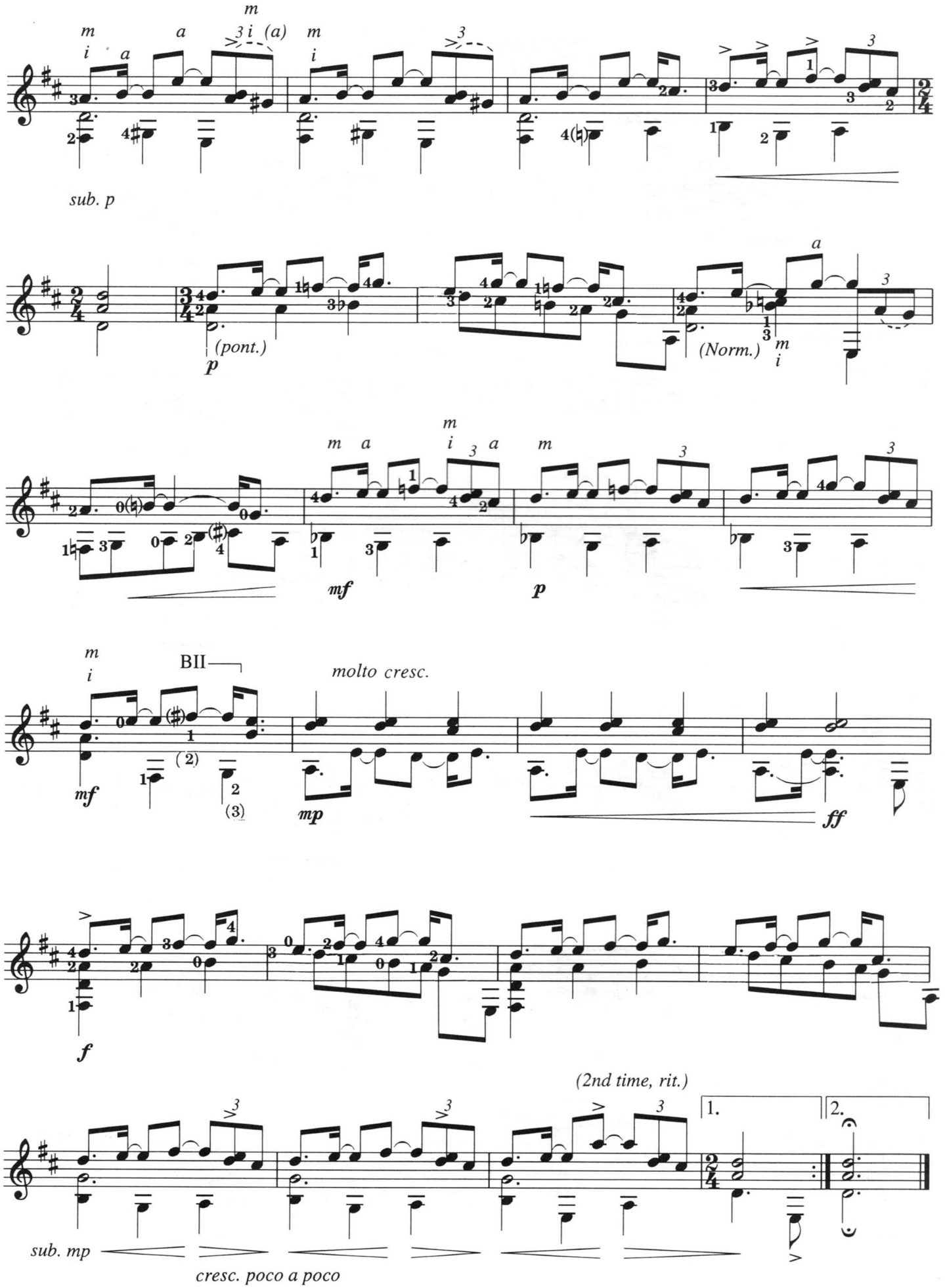
Syncope-Etude is a study in syncopated rhythm for the 2nd and open positions. Before playing, practice the following right-hand fingering:





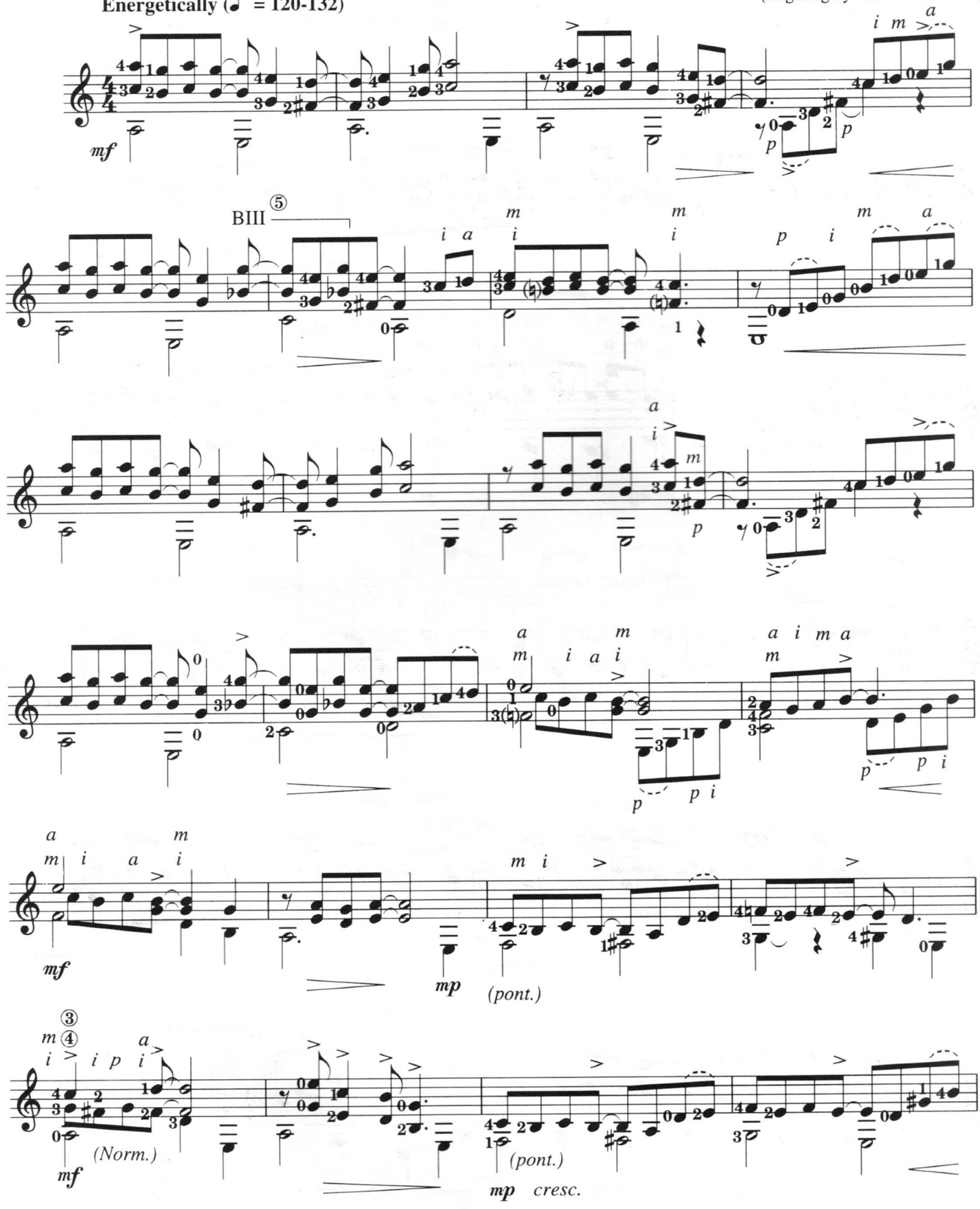
Contradance

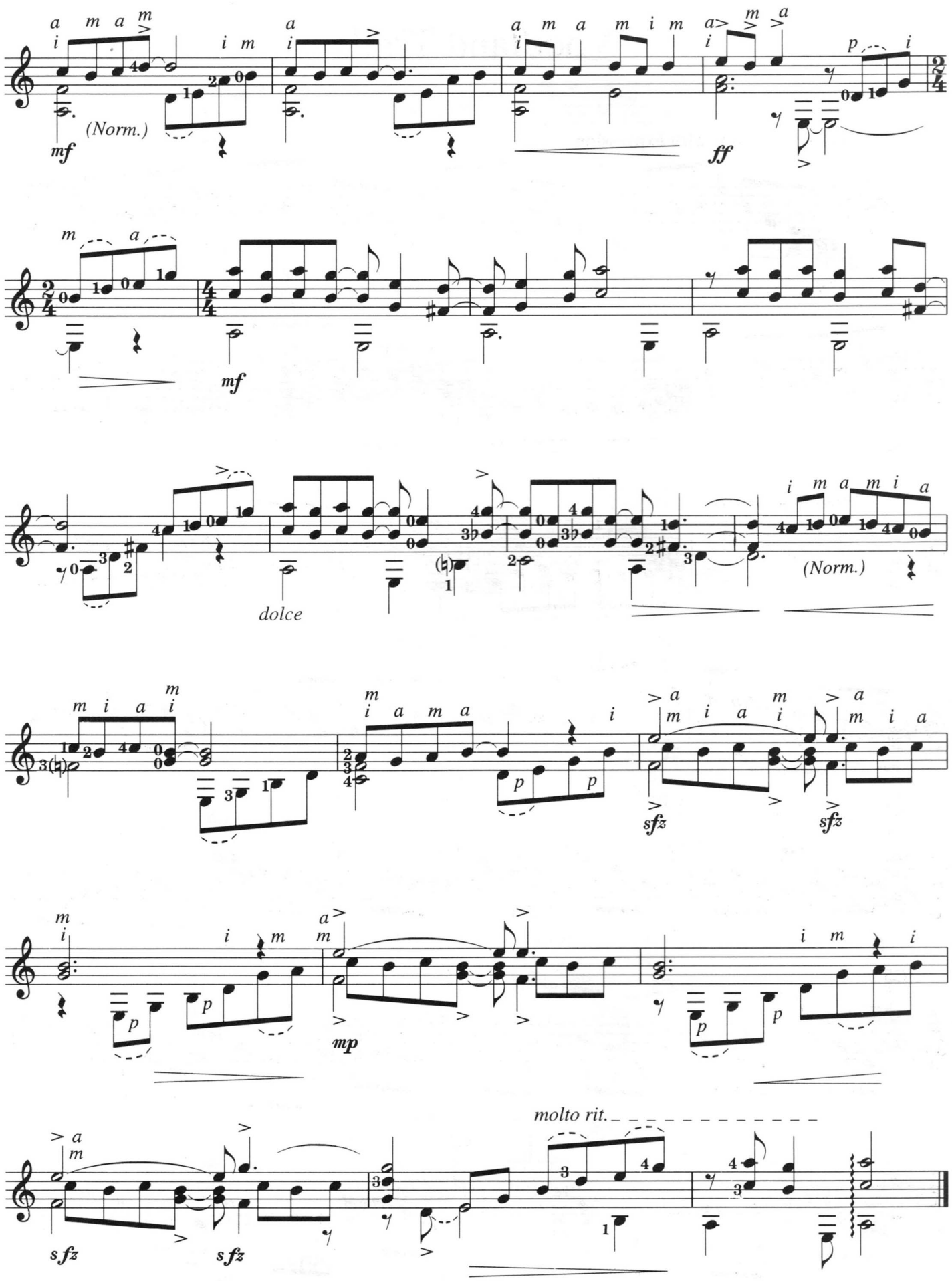



sub. p
(pont.)
p
(Norm.)
mf
p
BII
molto cresc.
mf
mp
ff
f
(2nd time, rit.)
1.
2.
sub. mp
cresc. poco a poco

Syncope - Etude

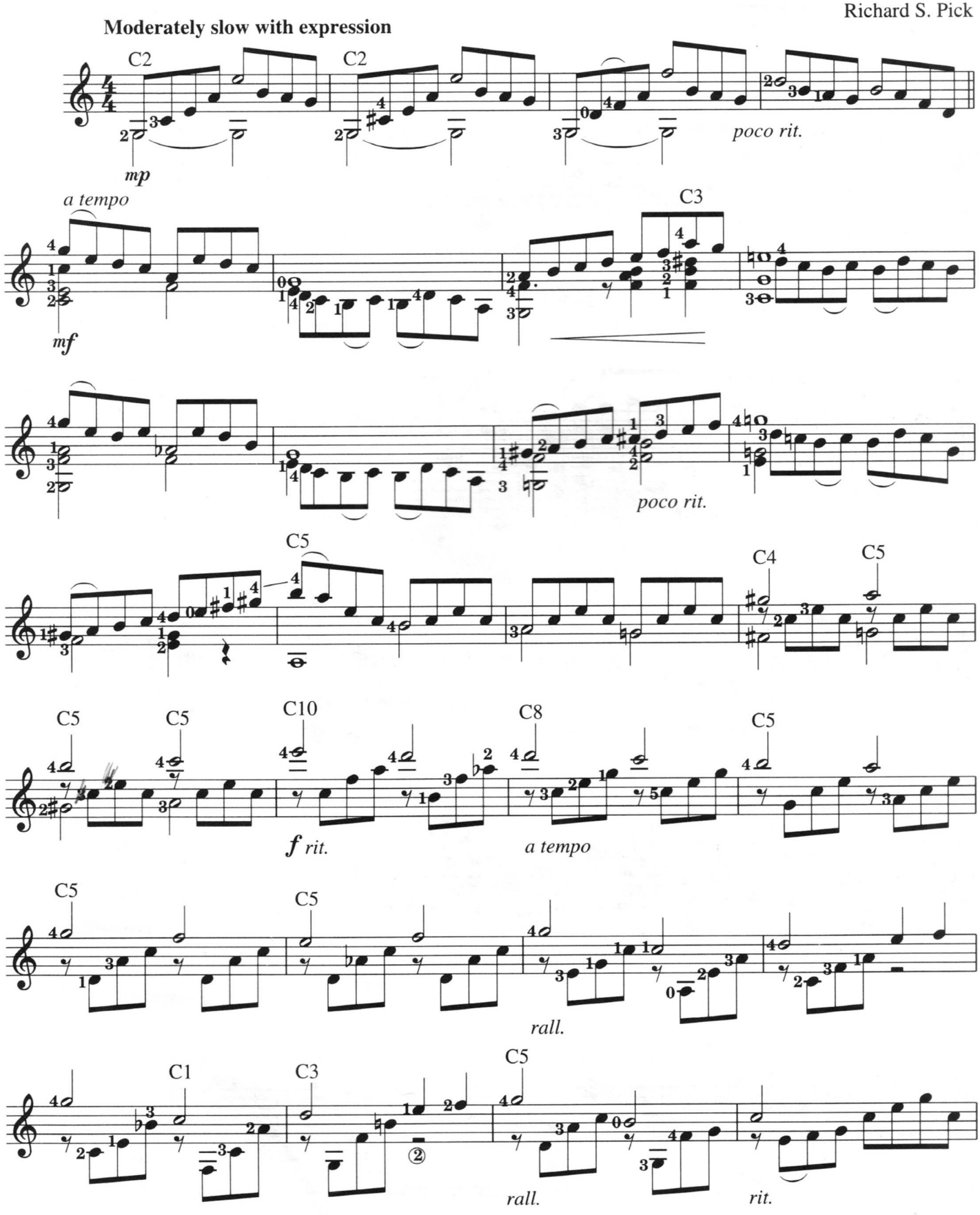
Alan Hirsh
(fingering by Gerald Klickstein)

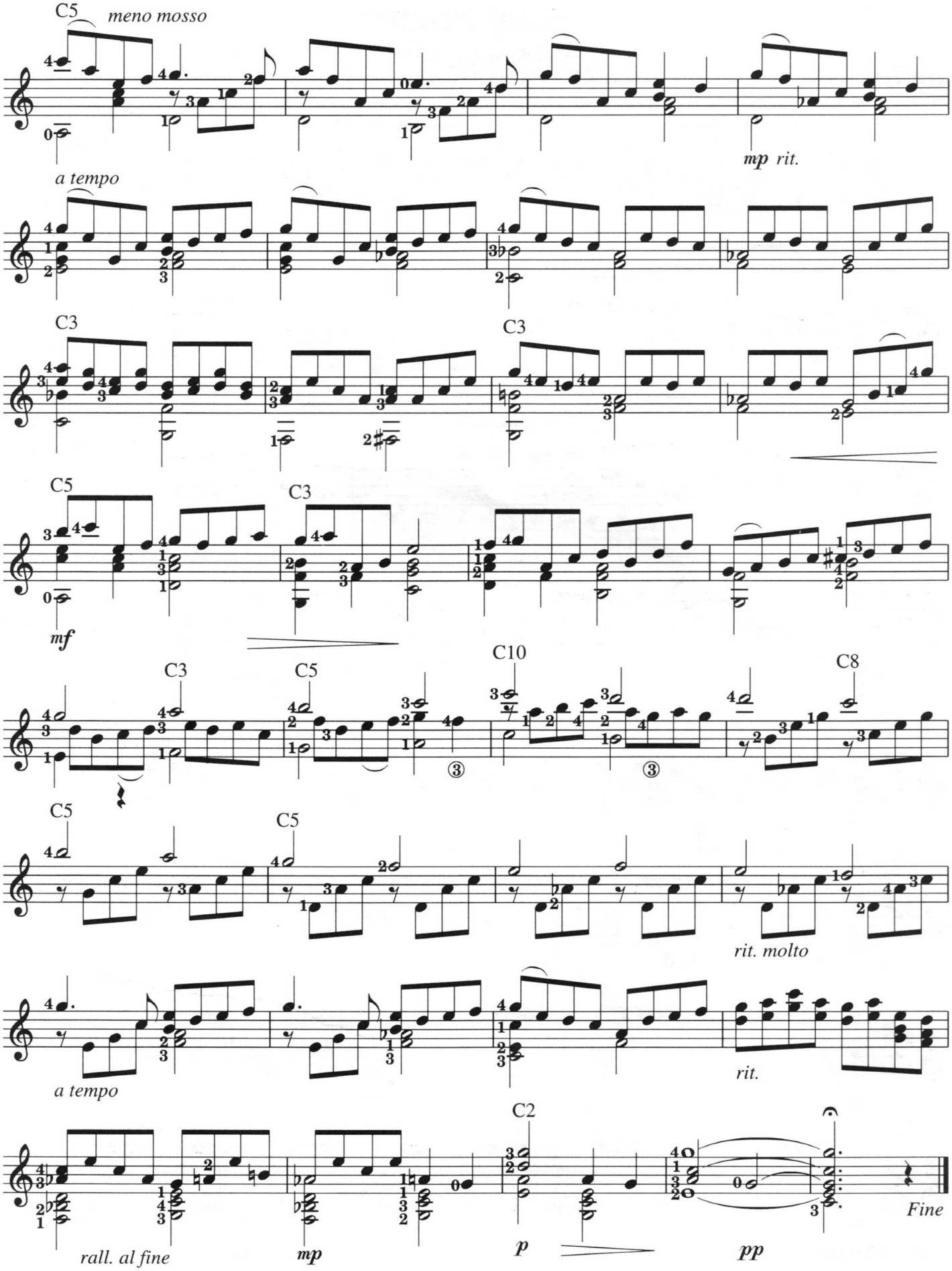



(Norm.)
mf
ff
mf
dolce
(Norm.)
sfz
sfz
mp
molto rit.
sfz
sfz

Woodland Trails

Richard S. Pick

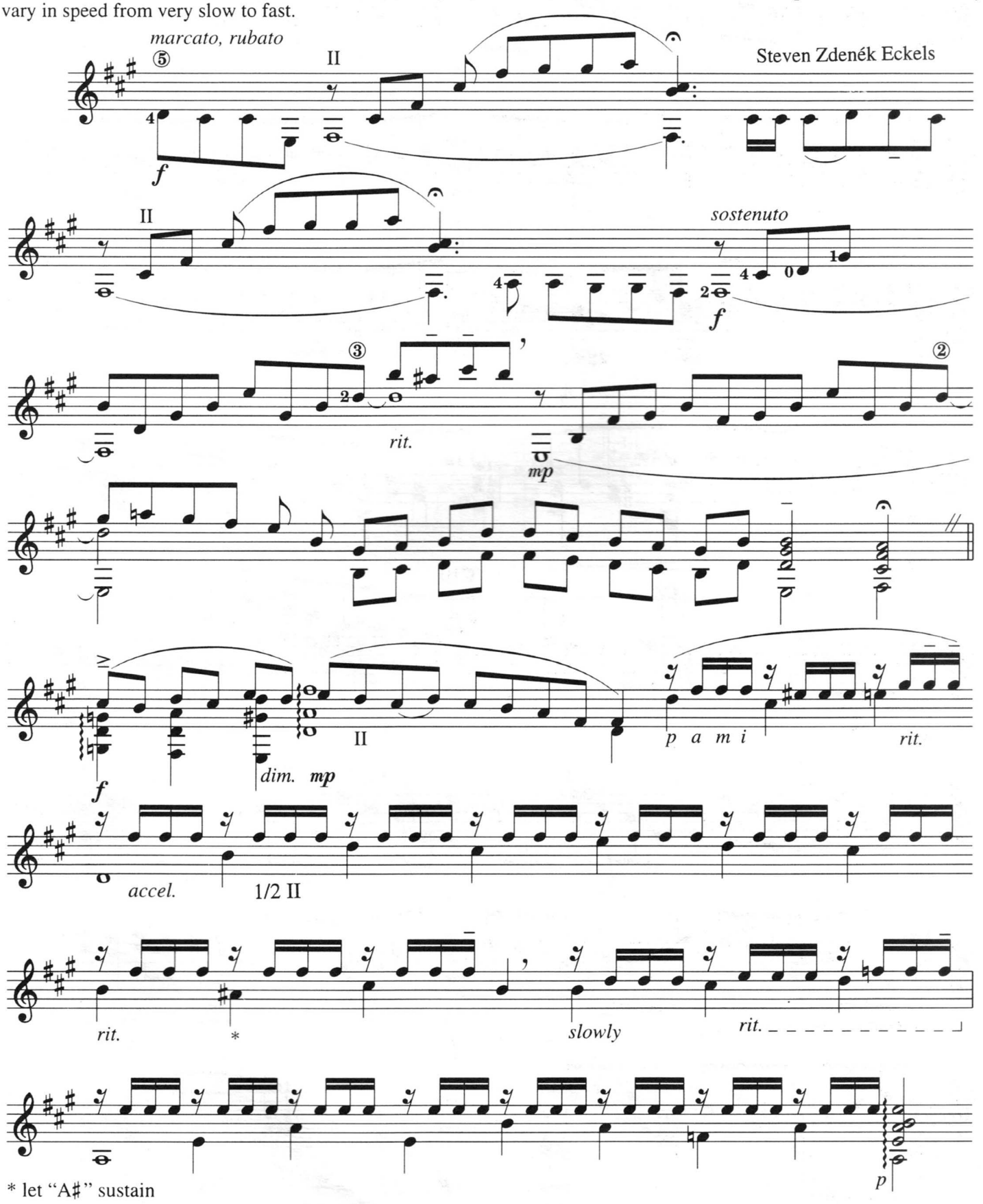



C5
meno mosso
mp rit.
a tempo
C3
C3
C5
C3
mf
C3
C5
C10
C8
C5
C5
rit. molto
a tempo
rit.
C2
rall. al fine
mp
p
pp
Fine

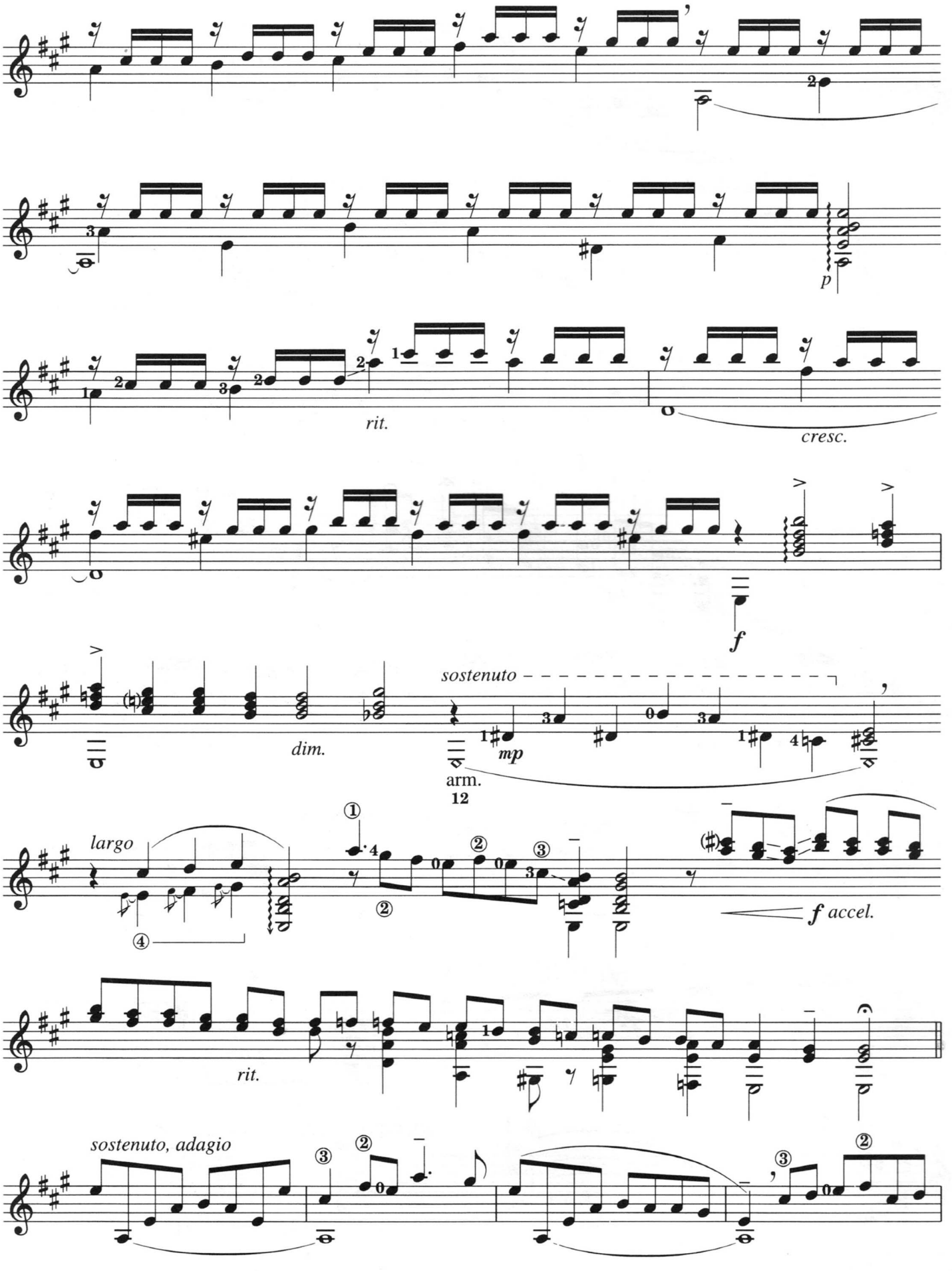
Tone Poem

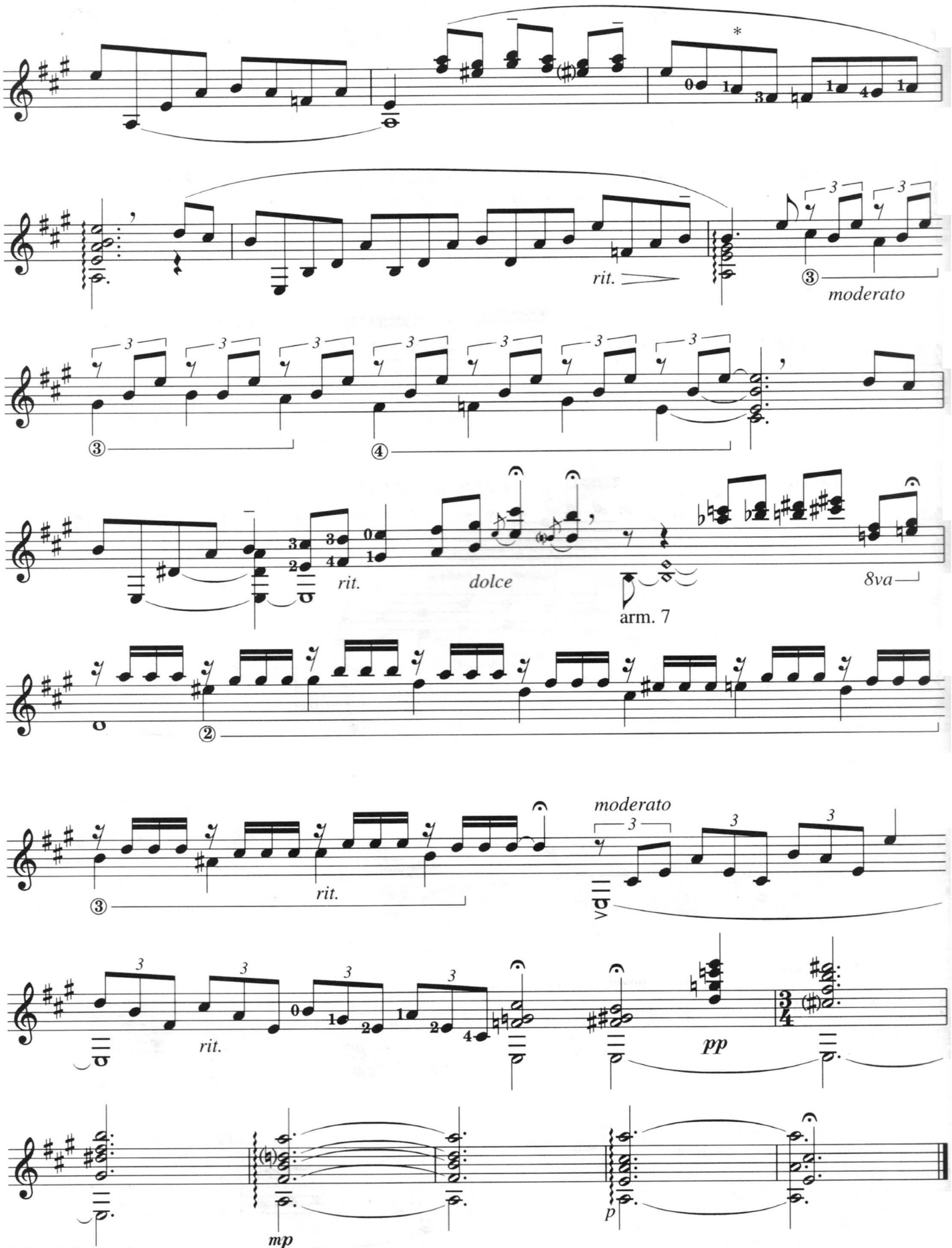
Performance Notes:

Let all notes sustain unless otherwise indicated. The rhythm is moderate and rubato for most of the piece. The tremolo may vary in speed from very slow to fast.



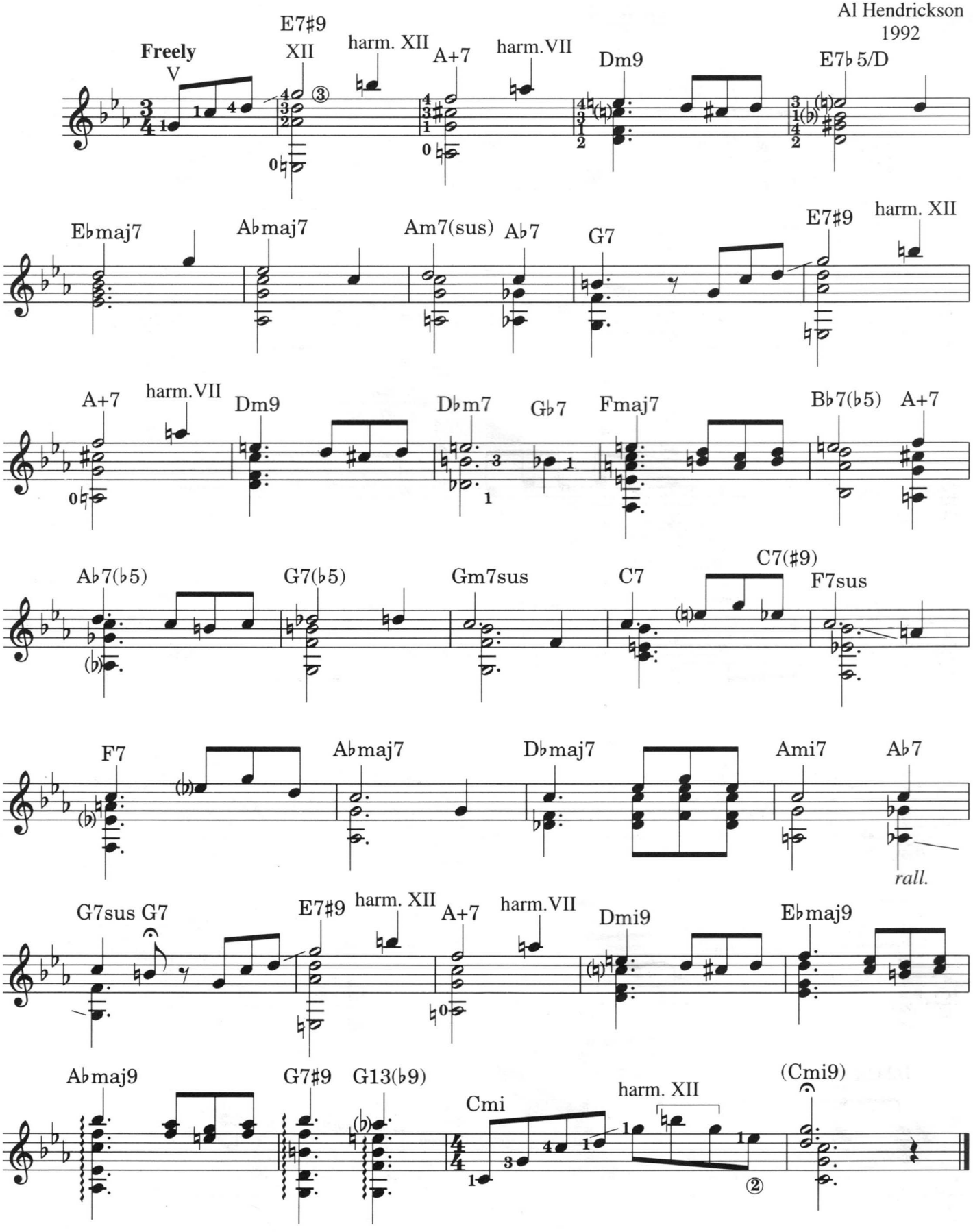
* let "A♯" sustain


rit.
p
cresc.
f
dim.
sostenuto
mp
arm.
12
largo
f accel.
rit.
sostenuto, adagio



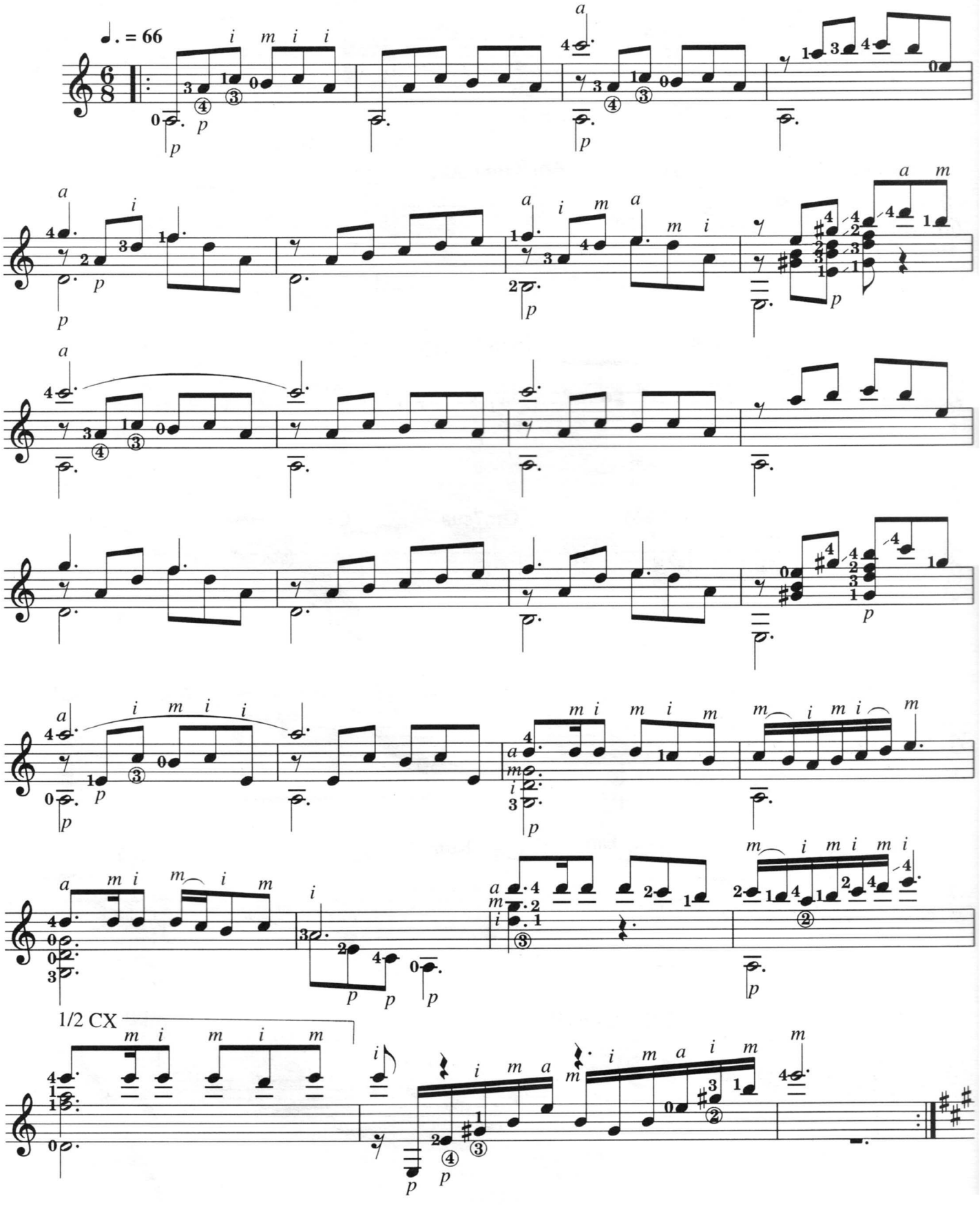
* Let "a" sustain

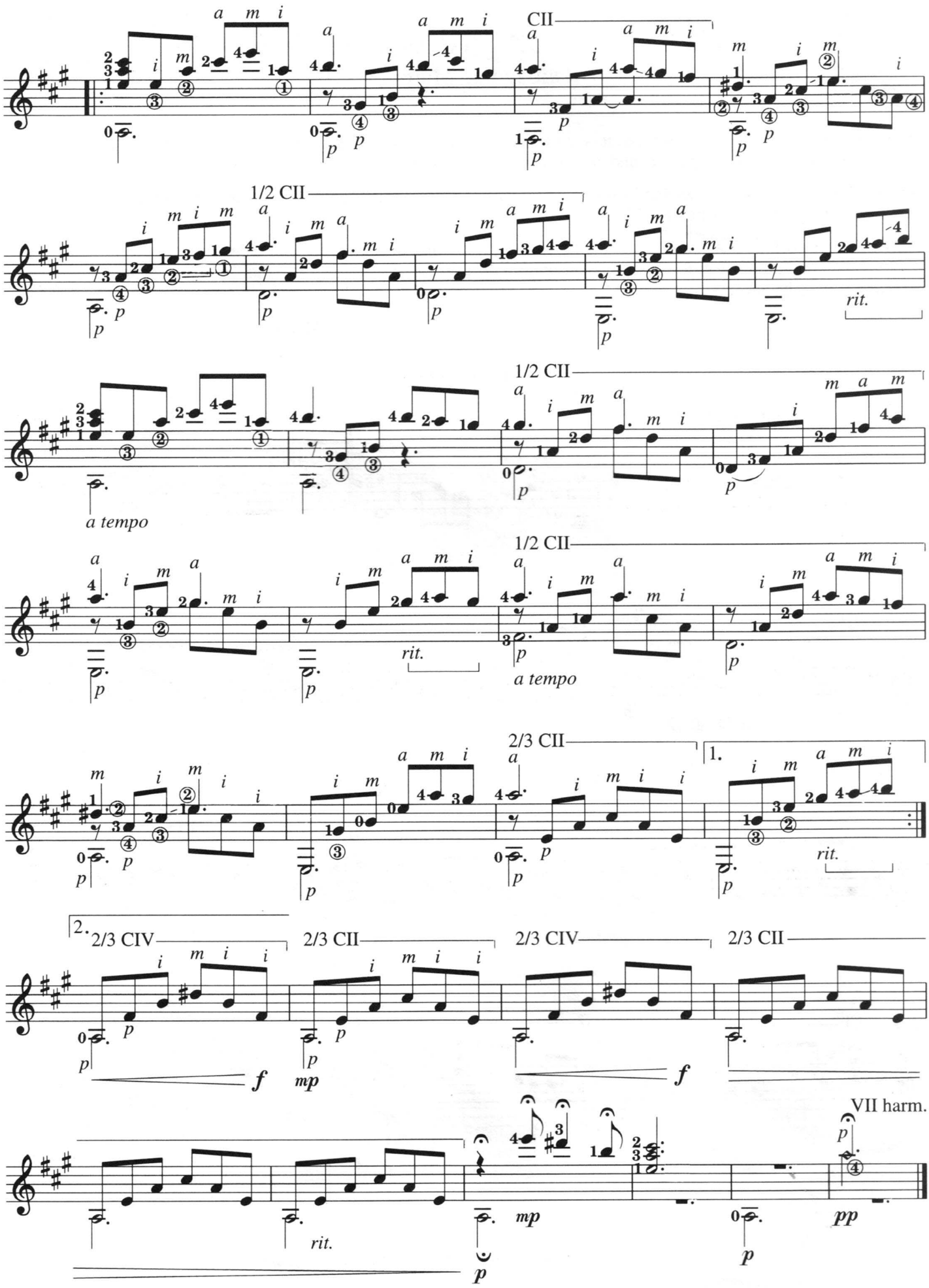
Waltz


Al Hendrickson
1992
Freely
V
E7#9
XII
harm. XII
A+7
harm.VII
Dm9
E7♭5/D
E♭maj7
A♭maj7
Am7(sus)
A♭7
G7
E7#9
harm. XII
A+7
harm.VII
Dm9
D♭m7
G♭7
Fmaj7
B♭7(♭5)
A+7
A♭7(♭5)
G7(♭5)
Gm7sus
C7
C7(#9)
F7sus
F7
A♭maj7
D♭maj7
Ami7
A♭7
rall.
G7sus G7
E7#9
harm. XII
A+7
harm.VII
Dmi9
E♭maj9
A♭maj9
G7#9
G13(♭9)
Cmi
harm. XII
(Cmi9)

Dreamcatcher

Mike Christiansen




CII
1/2 CII
rit.
1/2 CII
a tempo
1/2 CII
rit.
a tempo
2/3 CII
1.
rit.
2.
2/3 CIV
2/3 CII
2/3 CIV
2/3 CII
f
mp
f
VII harm.
rit.
mp
pp
p

Variations on Prelude and Allegro

Santiago de Murcia (1710)

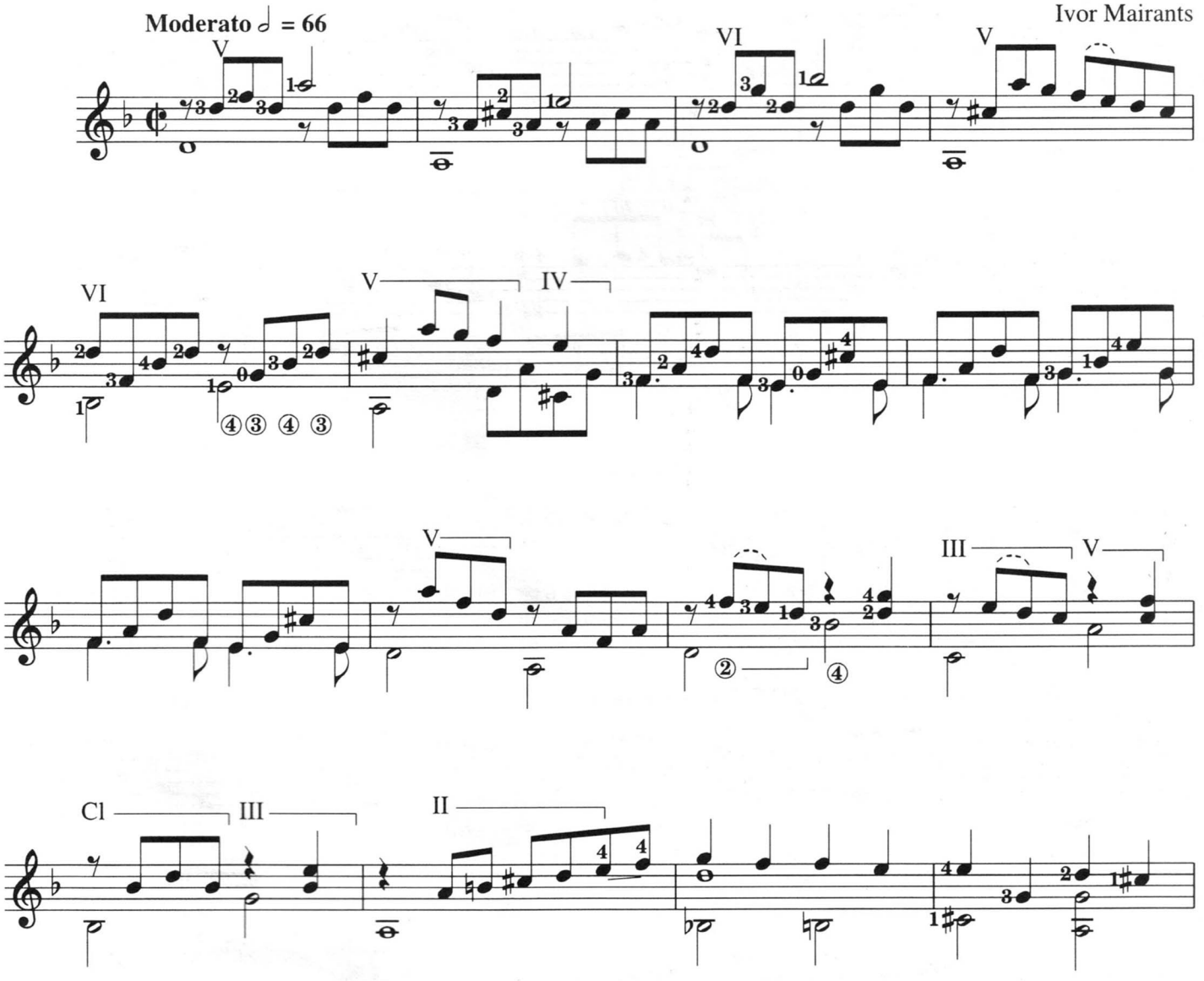
When building a library of guitar music it is rewarding to turn to Spain of the 17th and 18th centuries during which time the country was rich with guitar players and composers for the instrument.

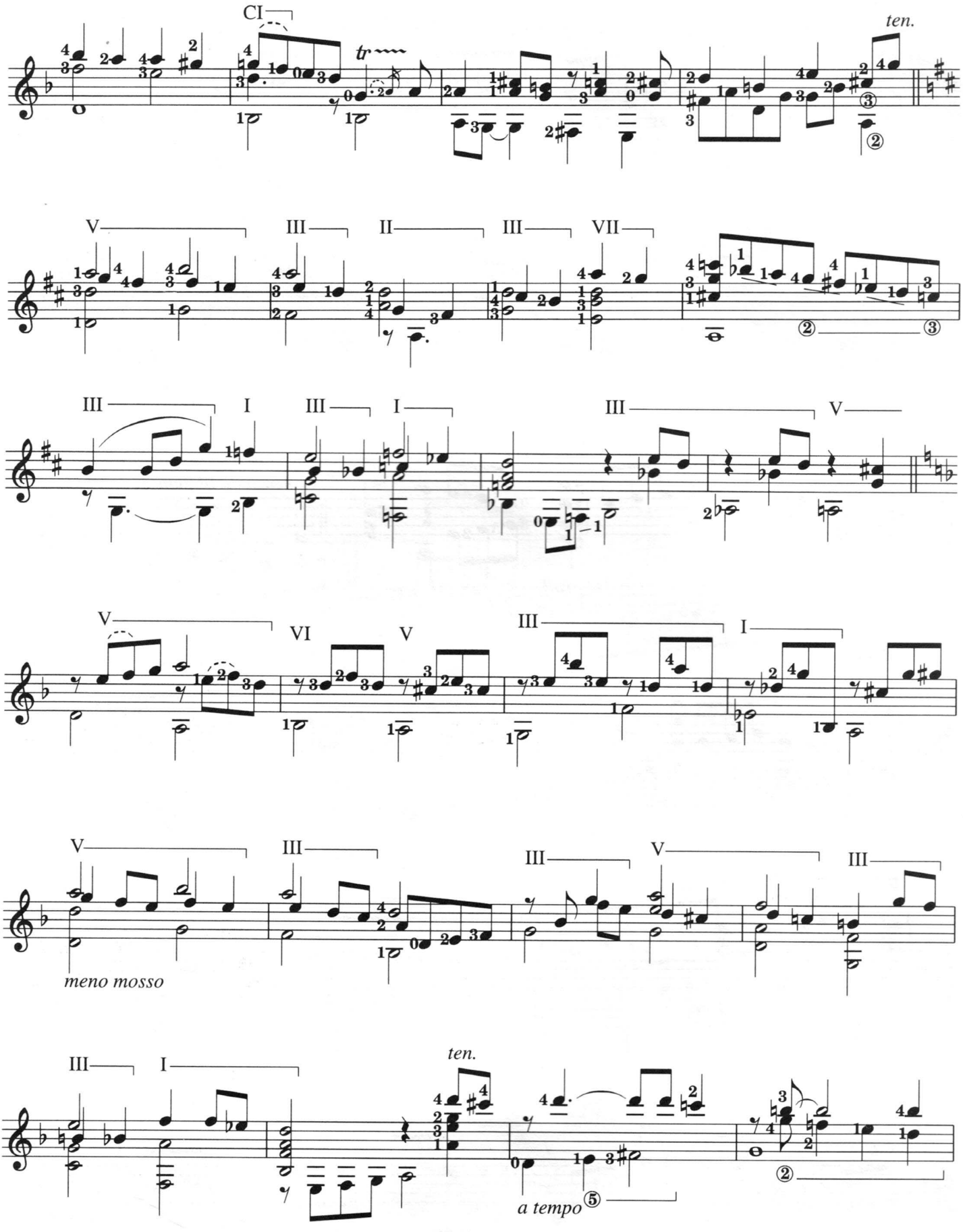
One such notable musician was Santiago de Murcia, who flourished in the 18th century, and I have taken as my inspiration one of his compositions written in 1710.

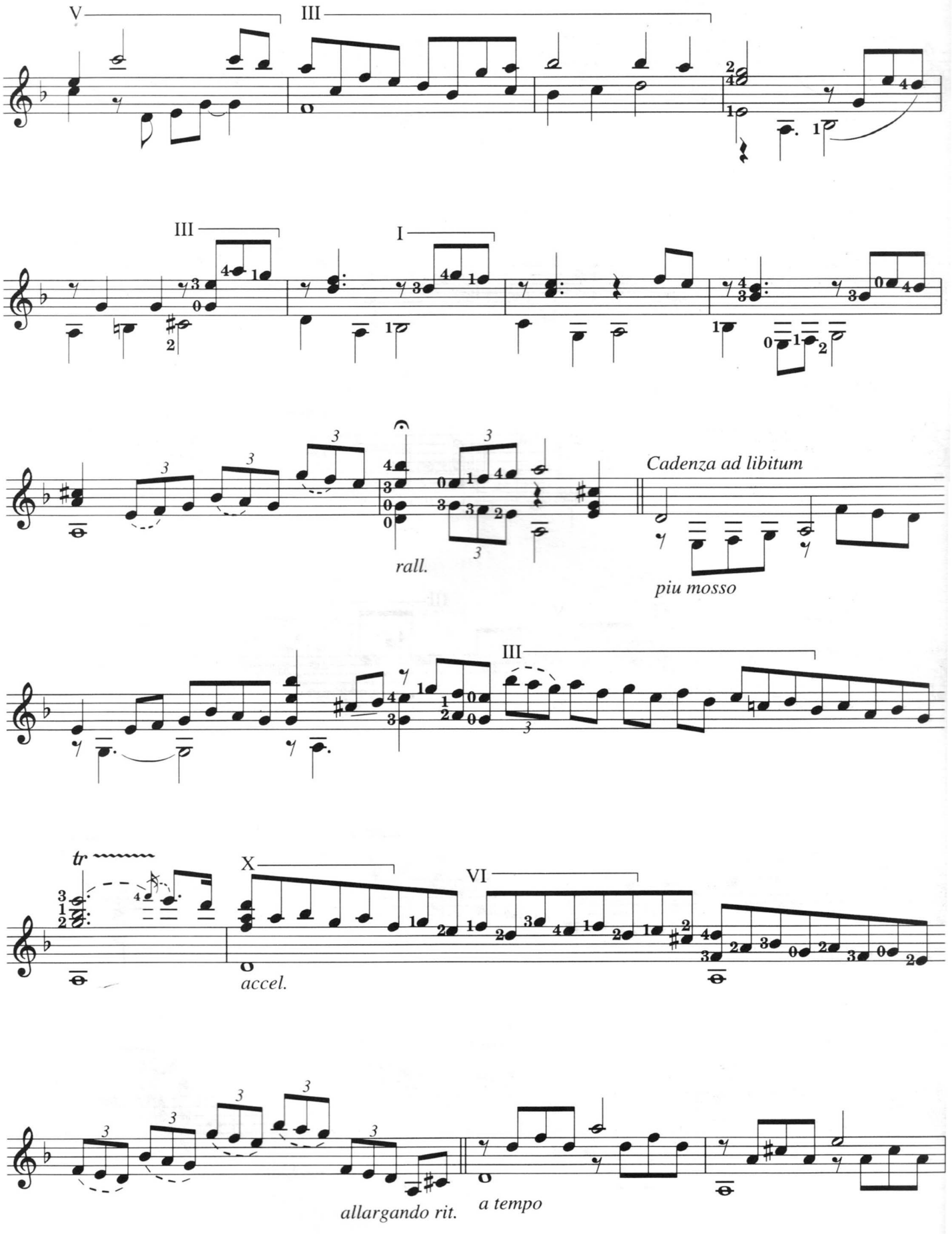
"Variations on Prelude & Allegro" in the keys of D minor and D major seems to epitomize the charm and counterpoint suitable to the guitar and should be within the technical scope of the average guitarist. It favors the Baroque style with some harmonic excursions into the present.

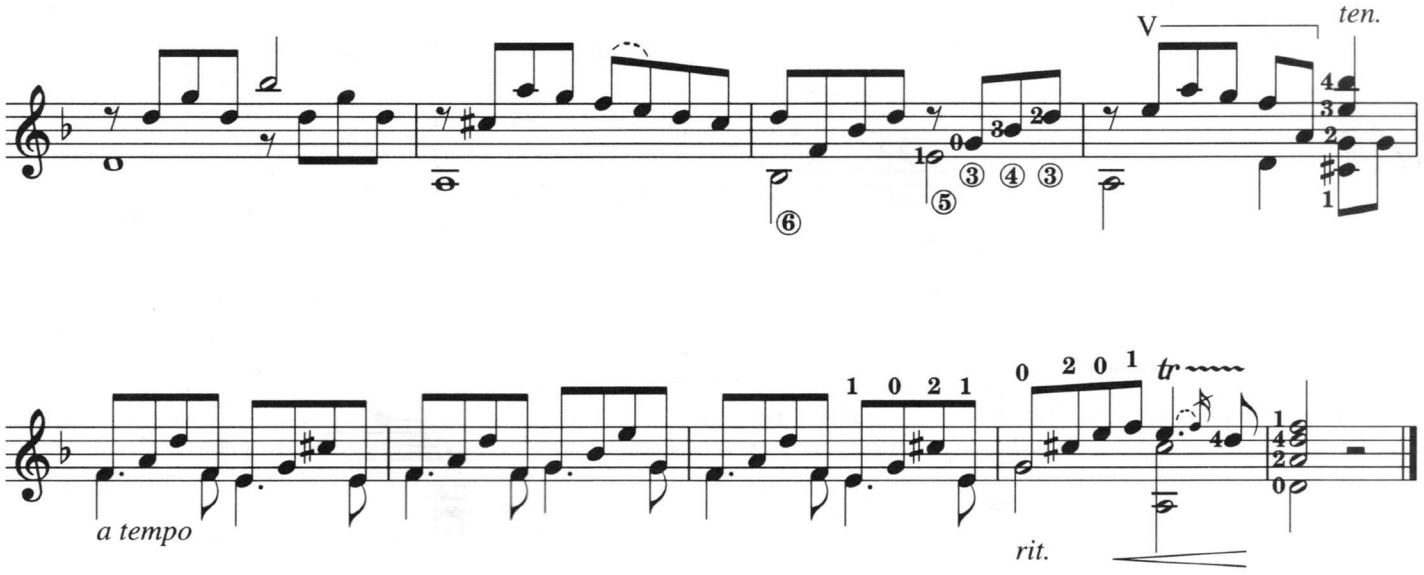
Ivor Mairants

I. Prelude

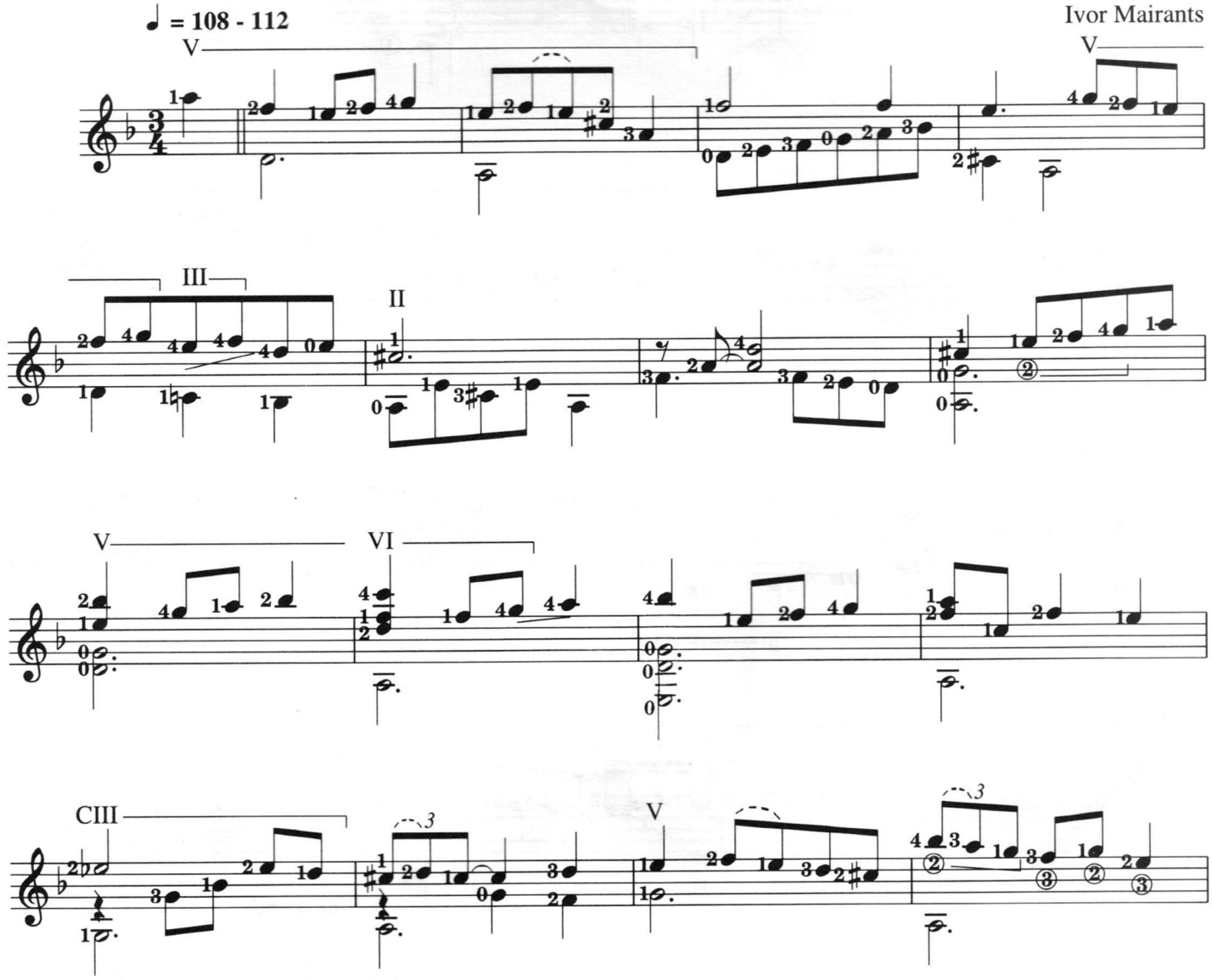


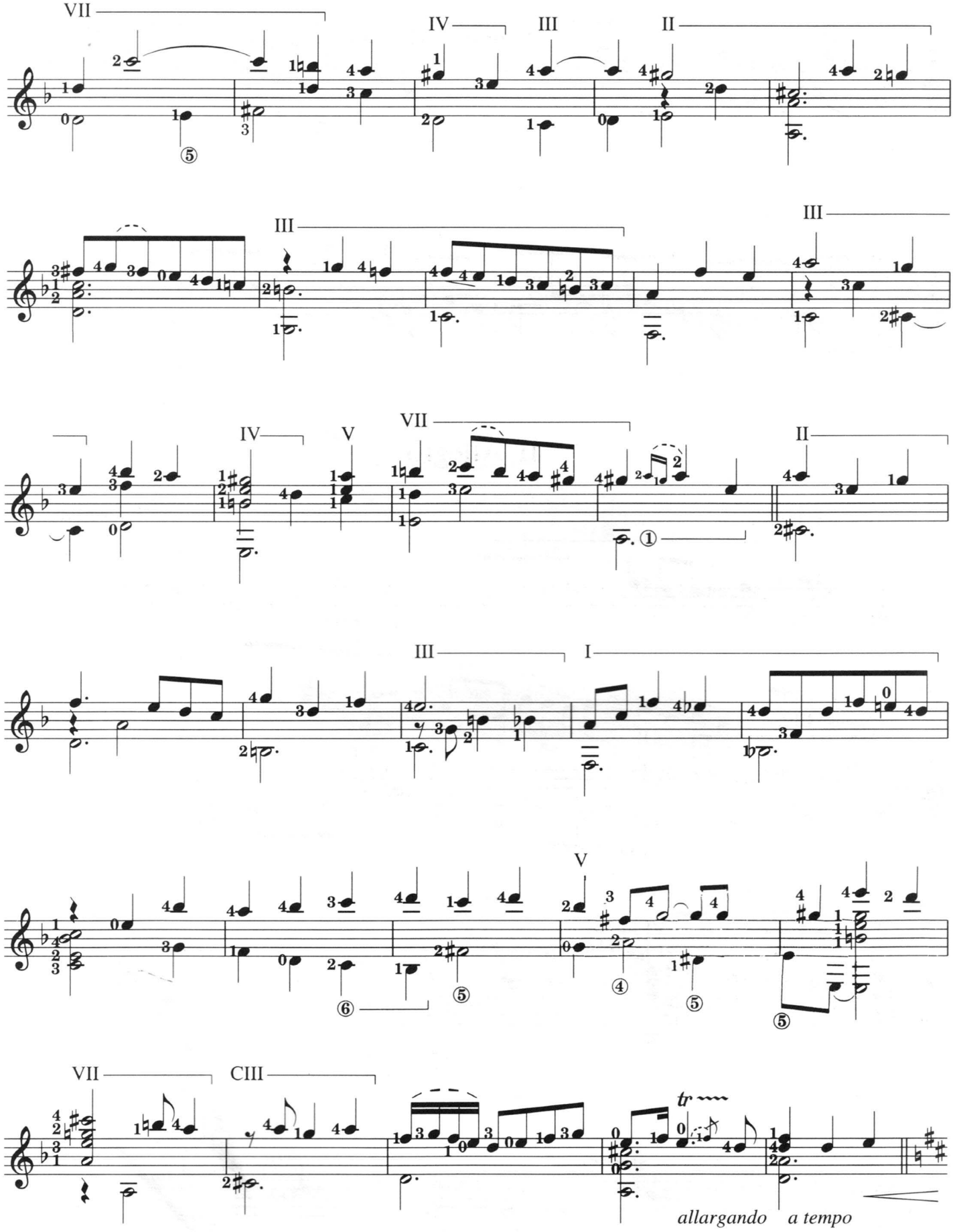

CI
tr
ten.
V
III
II
III
VII
III
I
III
I
III
V
V
VI
V
III
I
V
III
III
V
III
meno mosso
III
I
ten.
a tempo

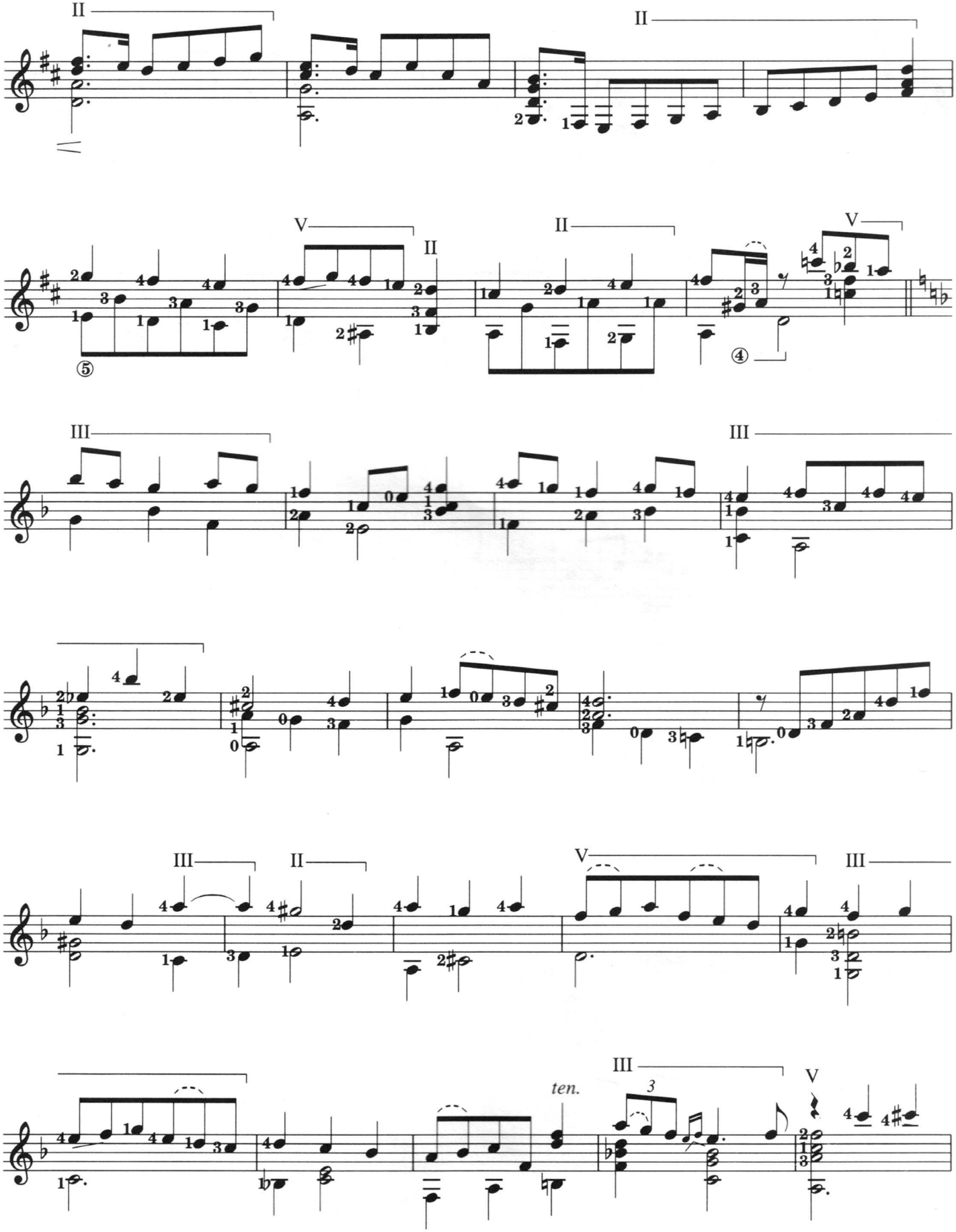

V
III
III
I
rall.
Cadenza ad libitum
piu mosso
III
tr
X
VI
accel.
allargando rit.
a tempo

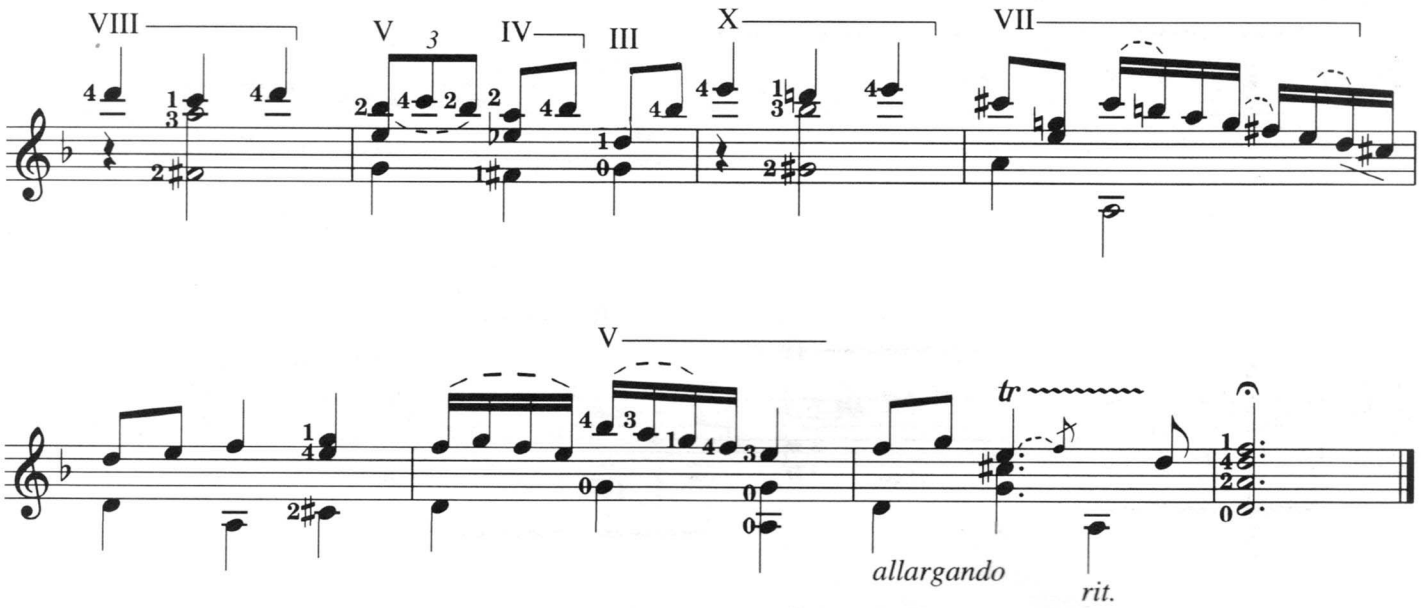


II. Allegro




VII
IV
III
II
III
III
IV
V
VII
II
III
I
V
VII
CIII
tr
allargando
a tempo

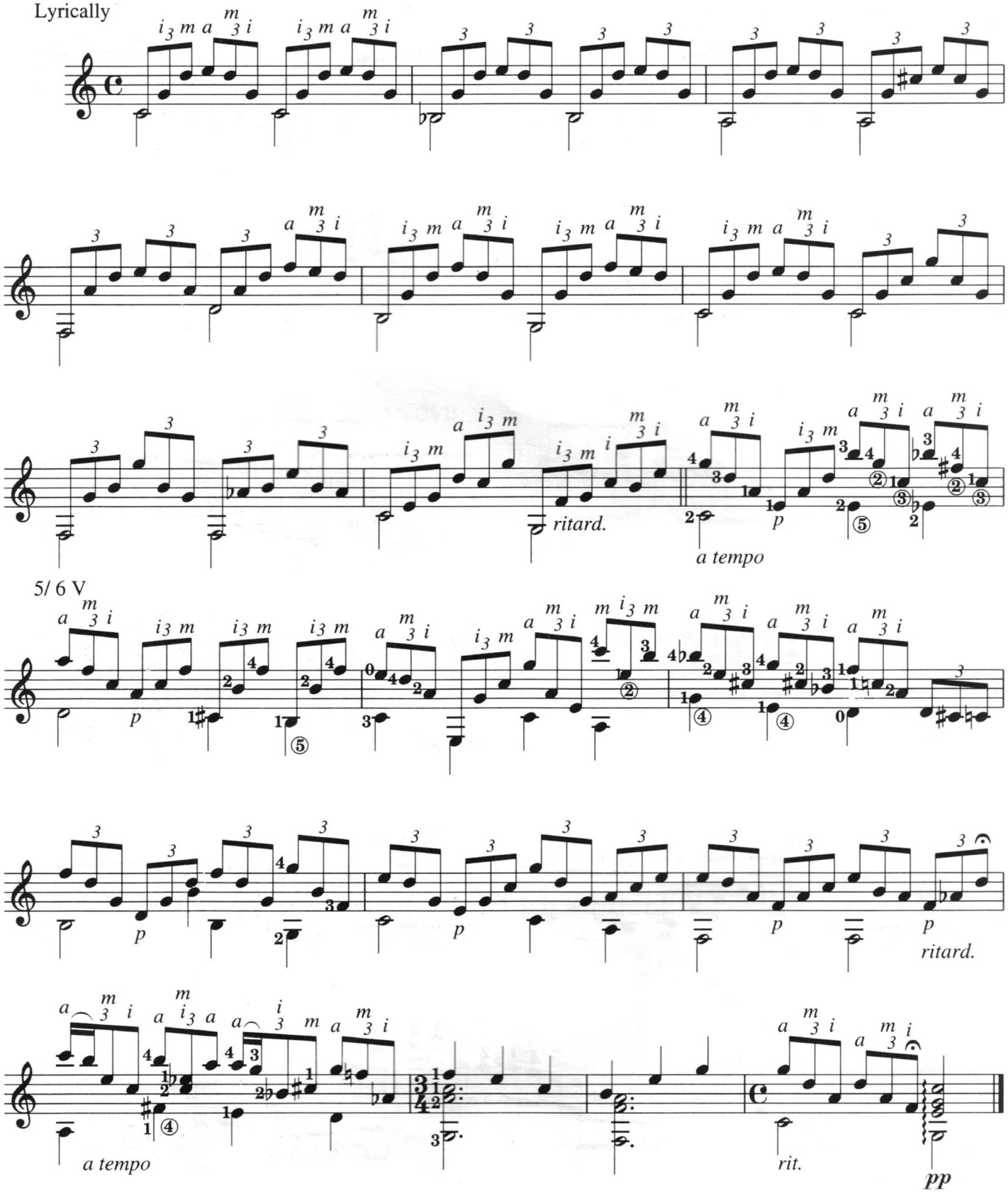

II
II
V
II
II
V
⑤
④
III
III
III
II
V
III
III
ten.
3
V


VIII
V
3
IV
III
X
VII

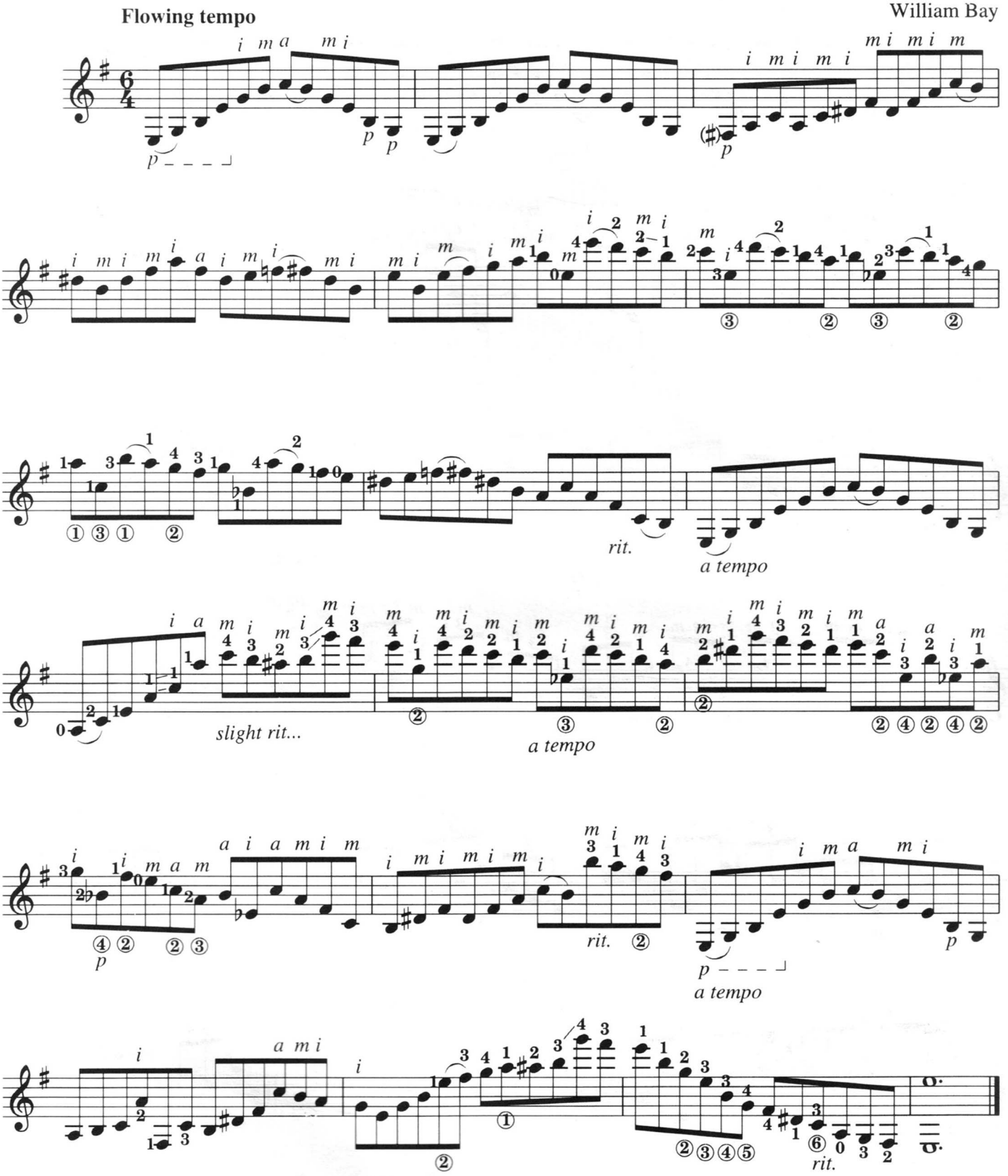
V
tr
allargando
rit.

Interlude

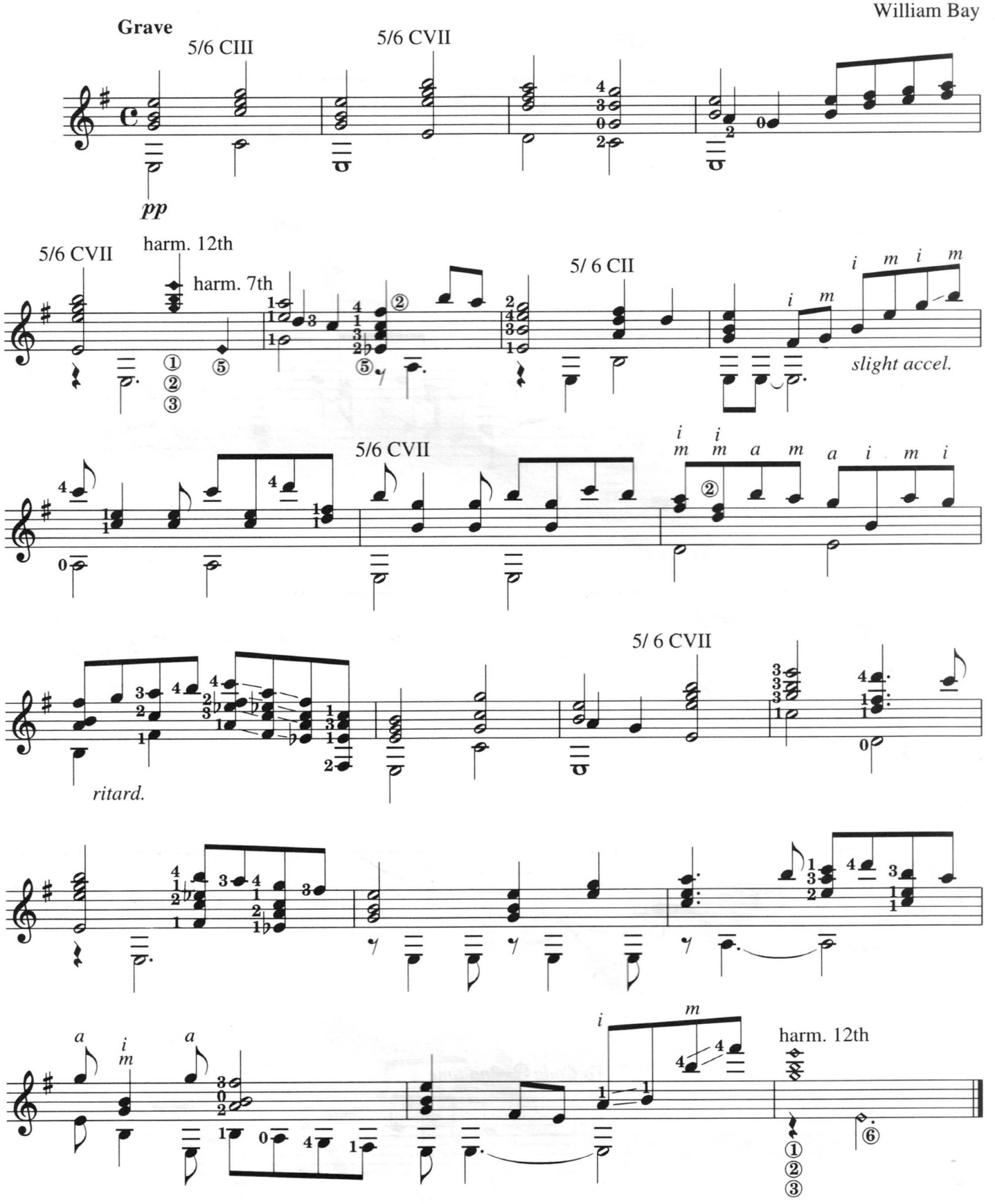
William Bay



Study in Em


Flowing tempo
William Bay
p
slight rit...
a tempo
rit.
a tempo
rit.
p
a tempo
rit.

Requiem

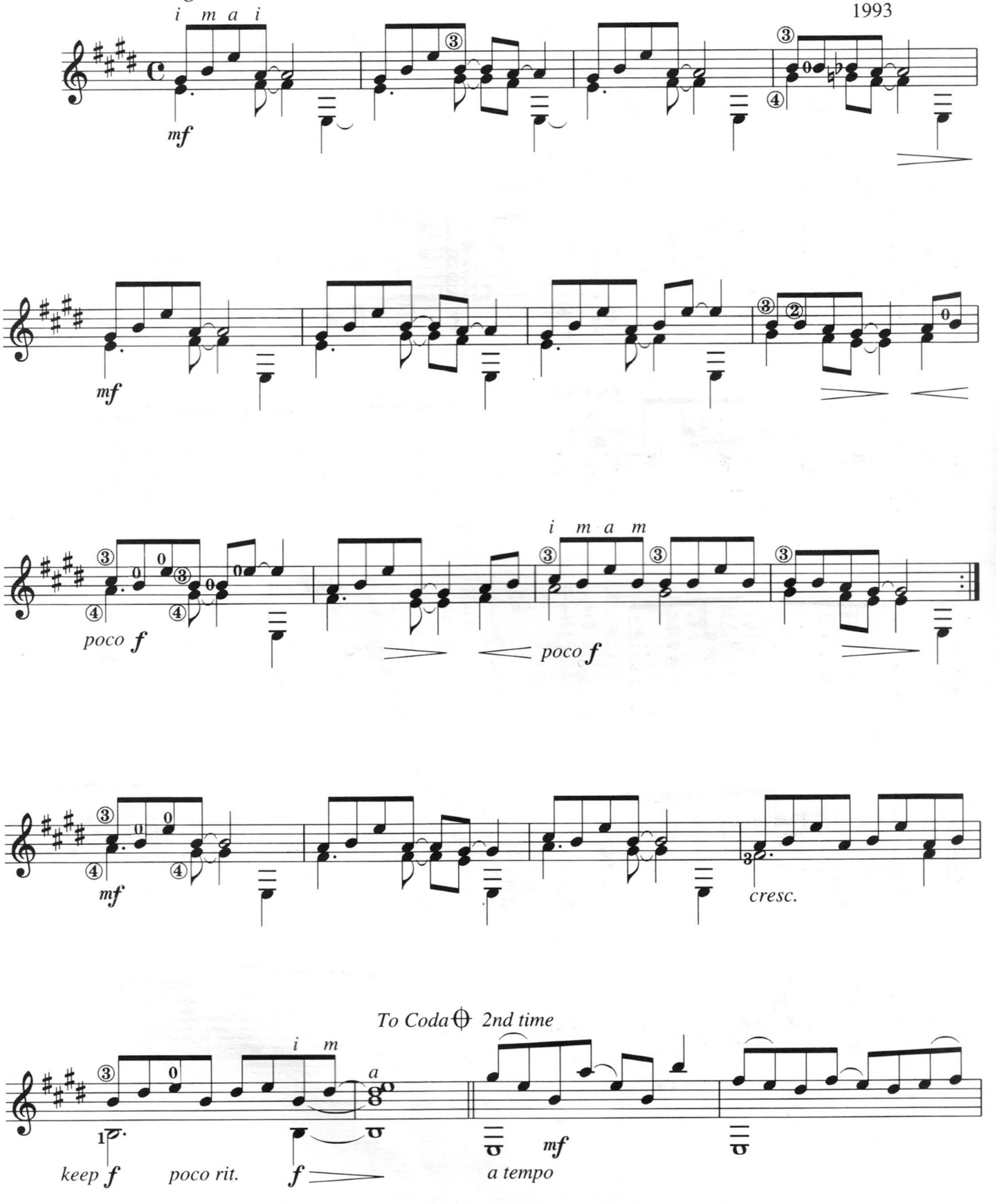

William Bay
Grave
5/6 CIII
5/6 CVII
pp
5/6 CVII
harm. 12th
harm. 7th
5/ 6 CII
slight accel.
5/6 CVII
5/ 6 CVII
ritard.
harm. 12th

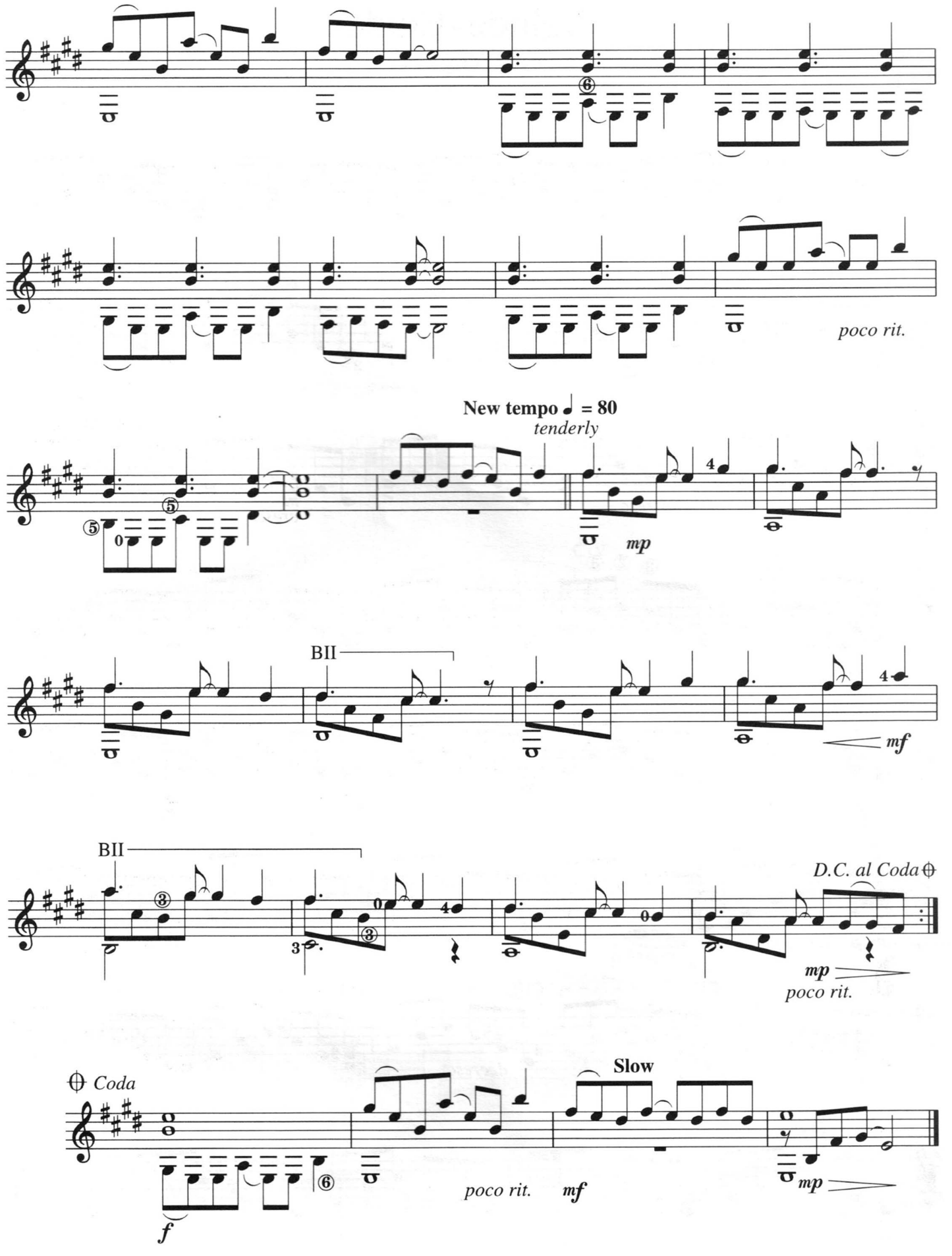
A Fragment of Youth

Joyful

Allegretto ♩ = 100 - 115

For Patrick Dennis
by Richard L. Matteson Jr.
1993

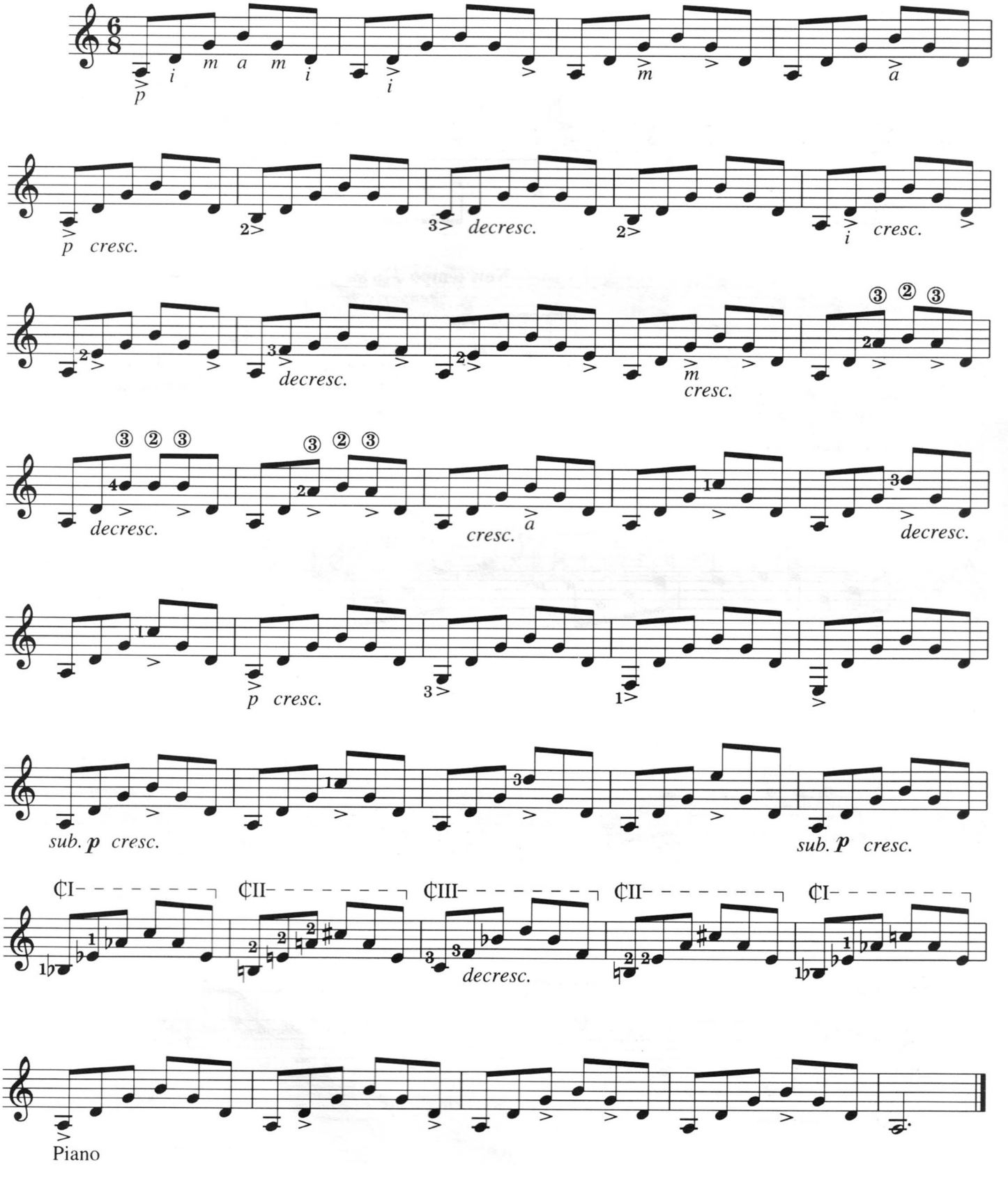



poco rit.
New tempo ♩ = 80
tenderly
mp
BII
mf
BII
D.C. al Coda
mp
poco rit.
Coda
Slow
poco rit.
mf
mp
f

Prelude–Etude

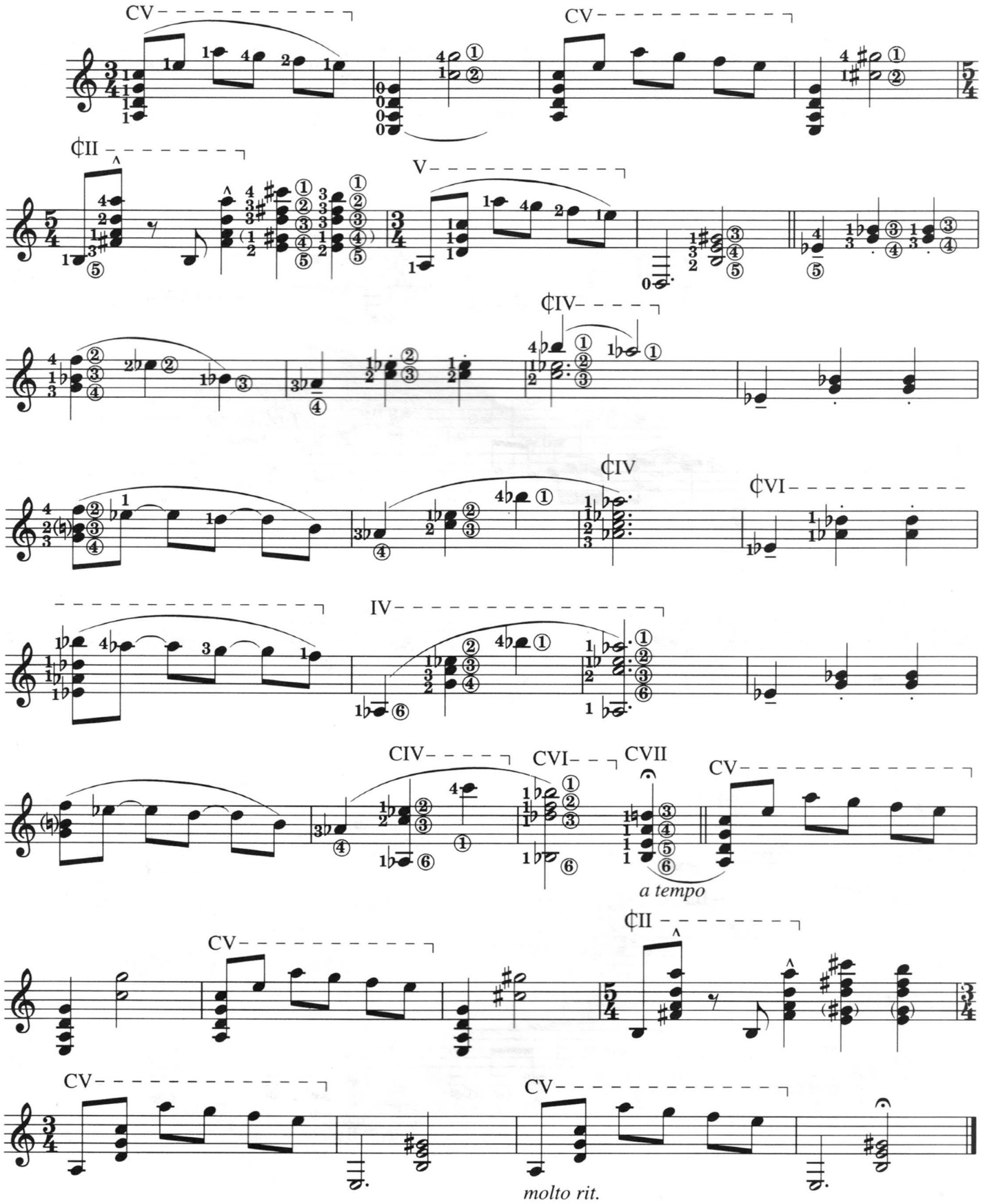
For Wang Zhi

Keith Calmes



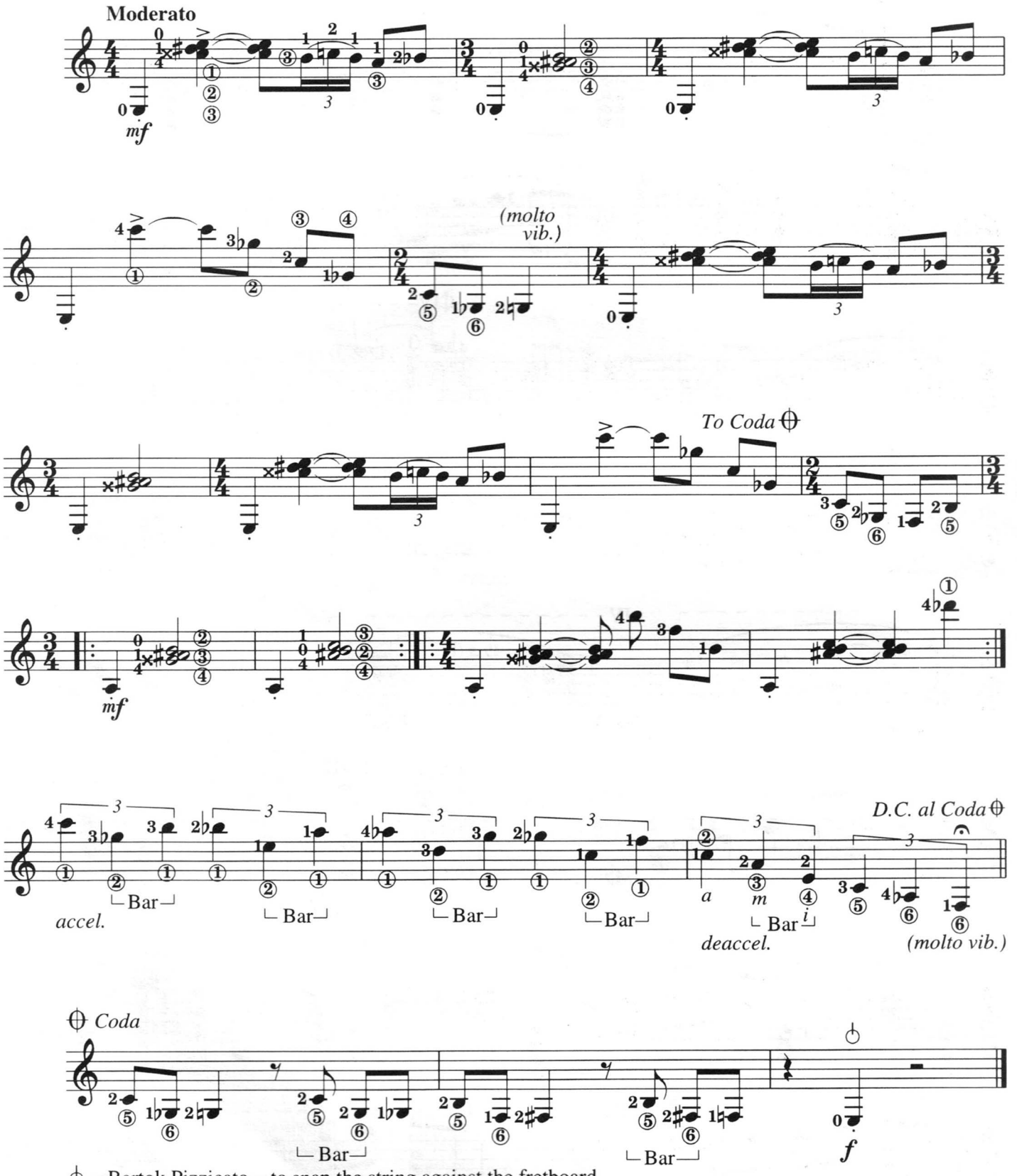
Minuet and Trio

Keith Calmes



Pendulum

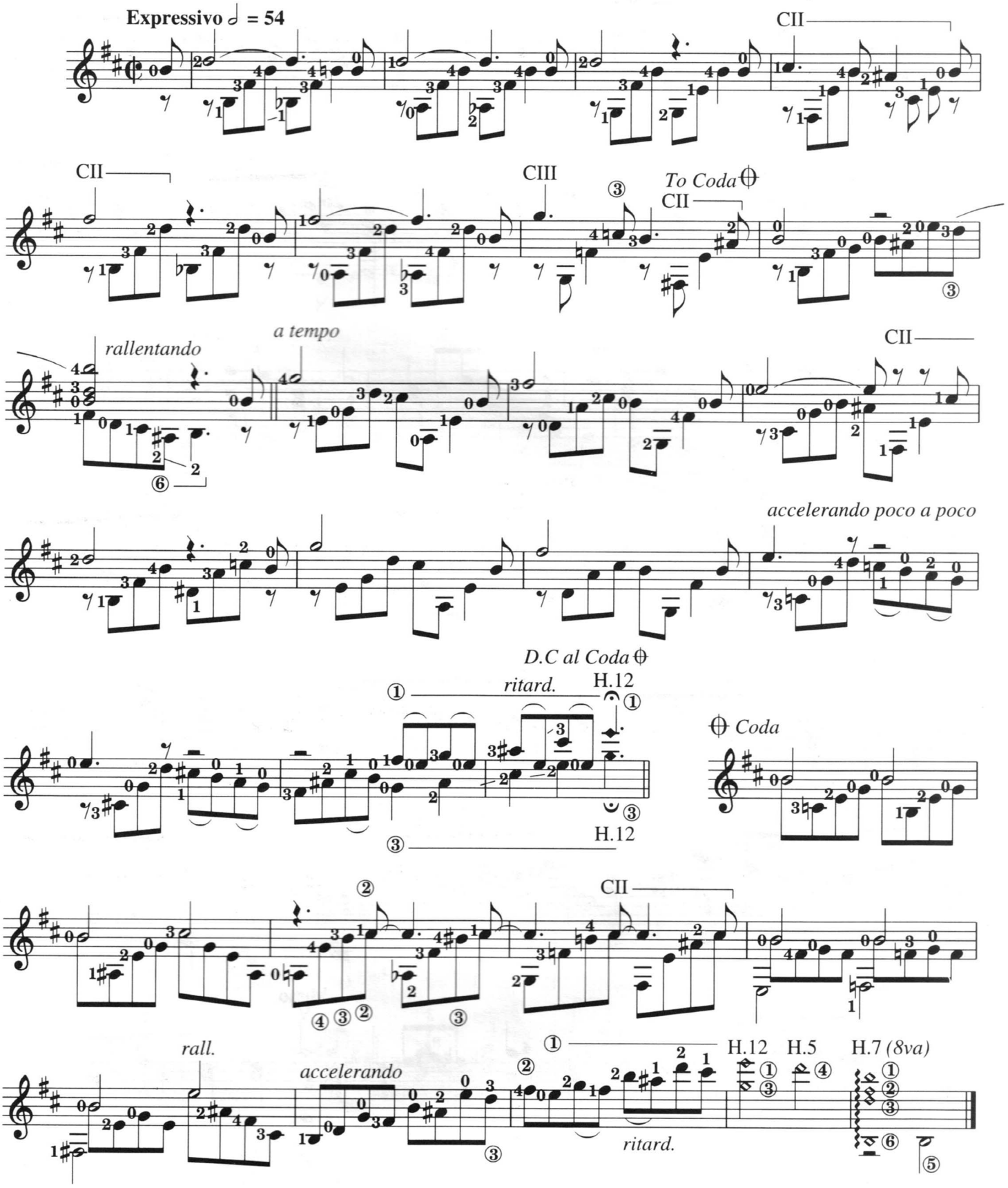
Keith Calmes



Byron

(A Portrait of George Gordon Byron, Lord Byron)

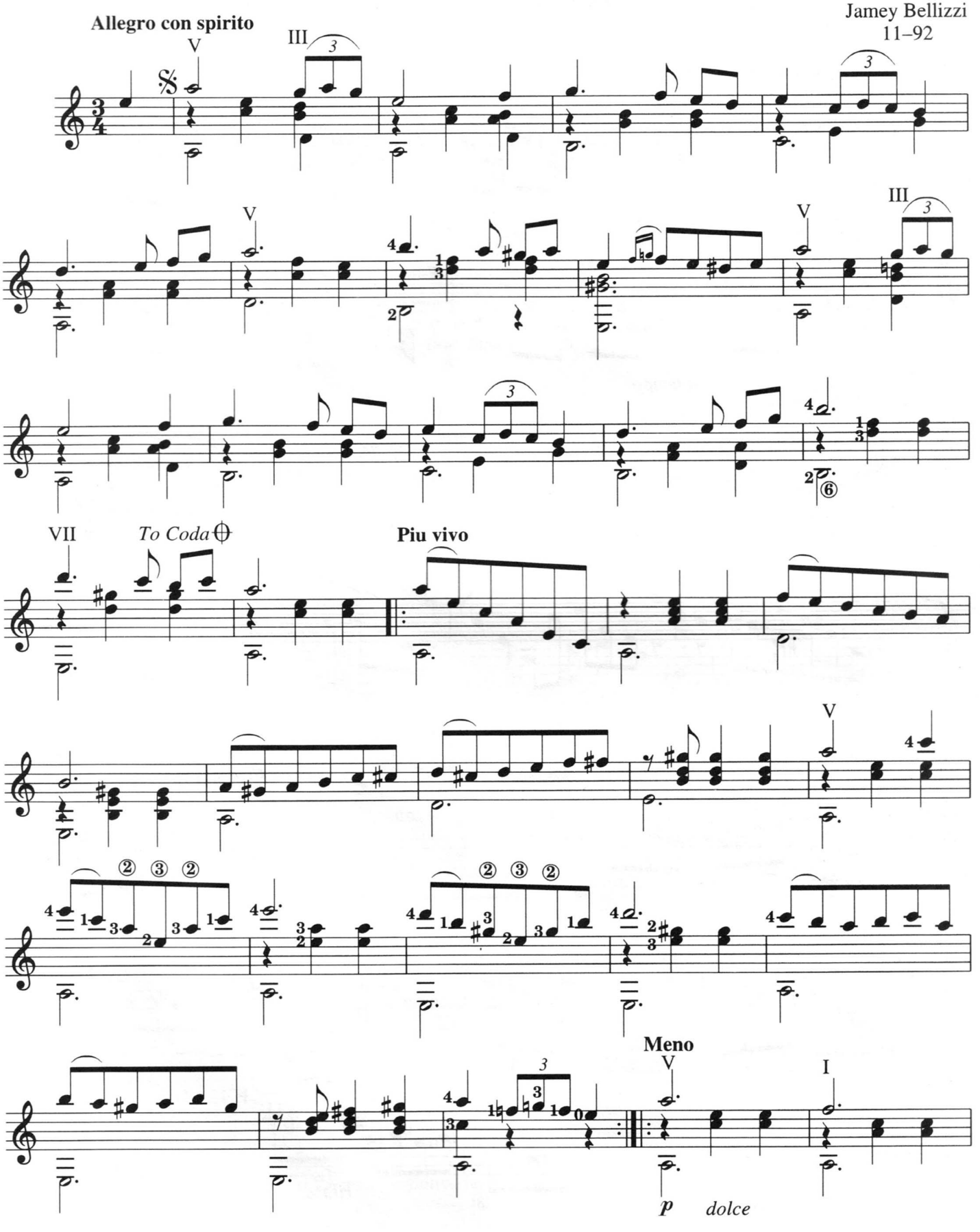
For Solo Guitar
By Charles Postlewate

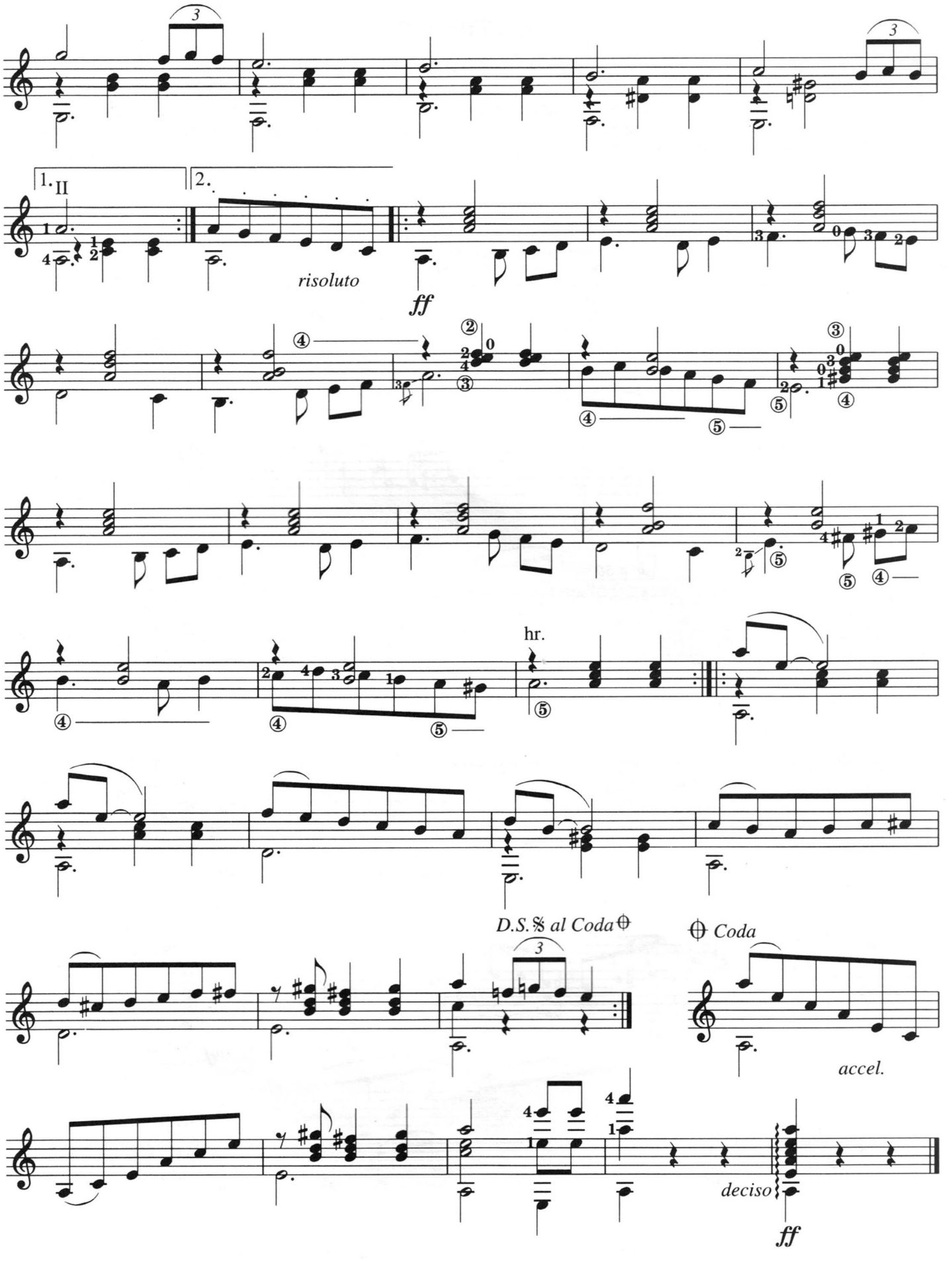


Valse ♯ 5

For Beverly

Jamey Bellizzi
11–92




1.
2.
risoluto
ff
hr.
D.S. 𝄋 al Coda ⊕
⊕ Coda
accel.
deciso
ff

Acheron

the river of sorrow

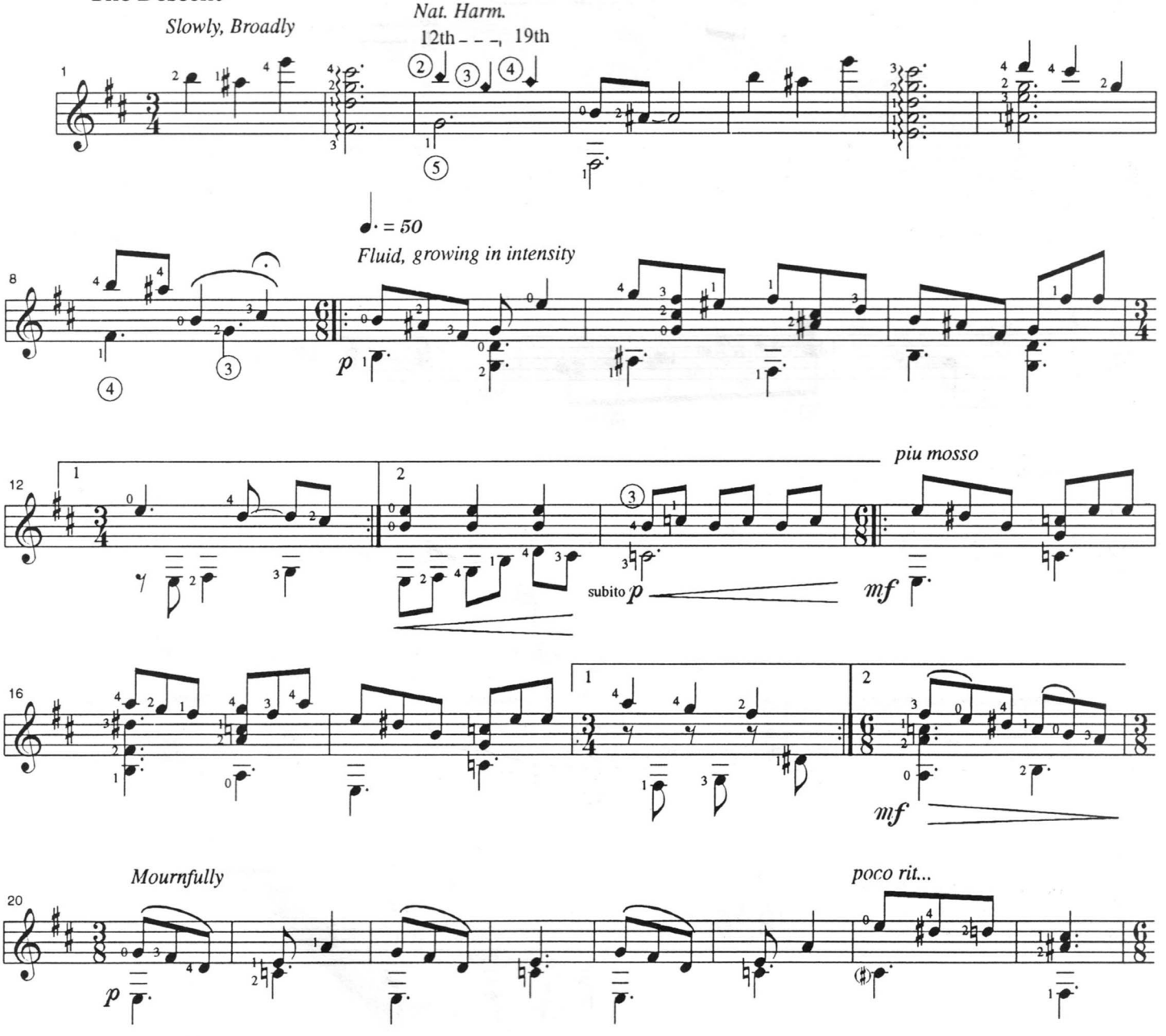
"Acheron" is a response to the need for contemporary classical music that is accessible to the intermediate/advancing guitarist and his or her audience. Even though the piece is not terribly difficult, it offers a variety of technical and musical challenges that will hopefully be rewarding to the player and the listener.

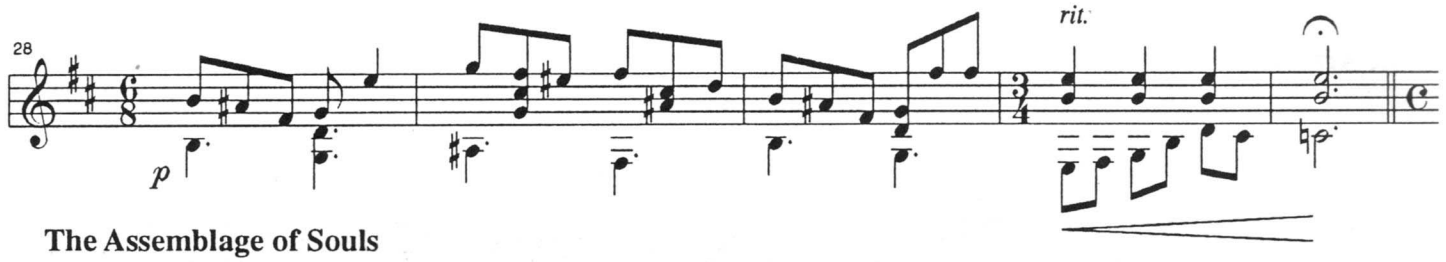
Then looking onward, I made out a throng
assembled on the beach of a wide river,
whereupon I turned to him: "Master, I long
to know what souls these are, and what strange usage
makes them as eager to cross as they seem to be
in this infected light." At which the Sage:
"All this shall be made known to you when we stand
on the joyless beach of Acheron."

(Dante: Inferno Canto III)

Derek Cornett

The Descent

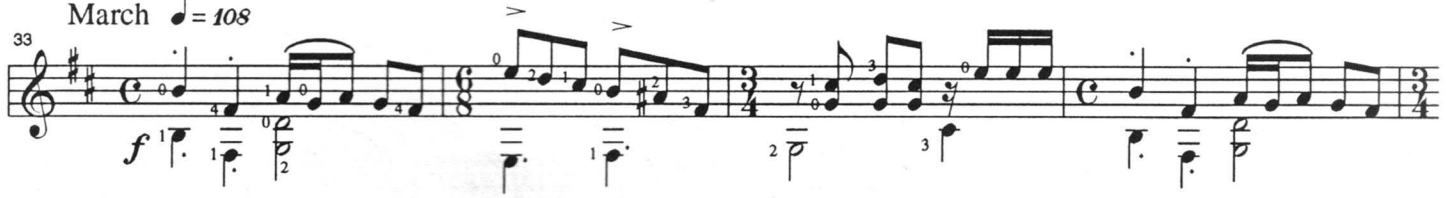


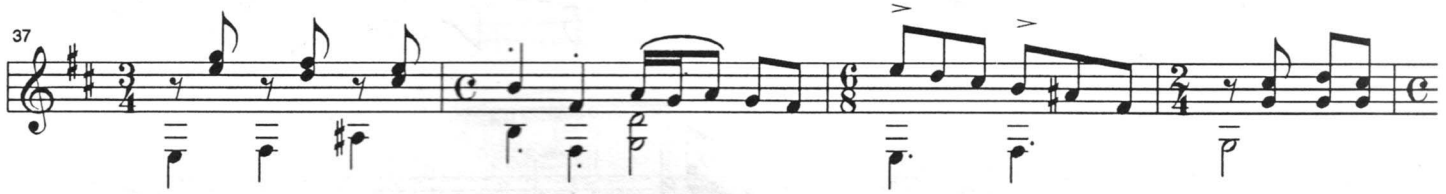


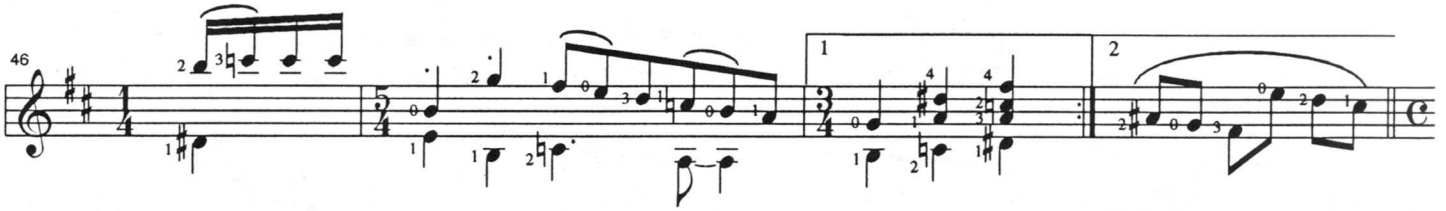
The Assemblage of Souls

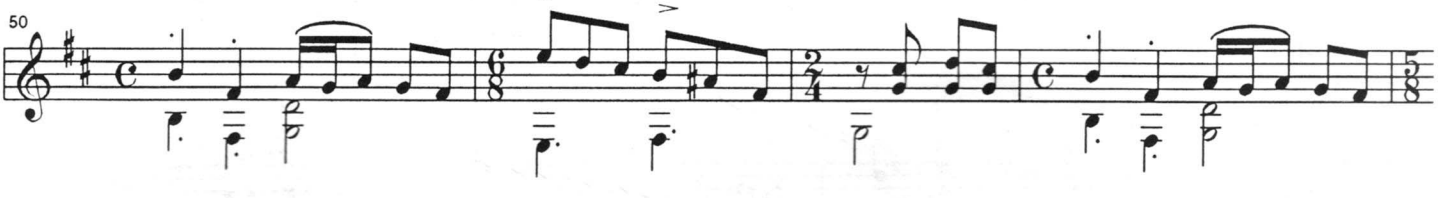
Tempo II

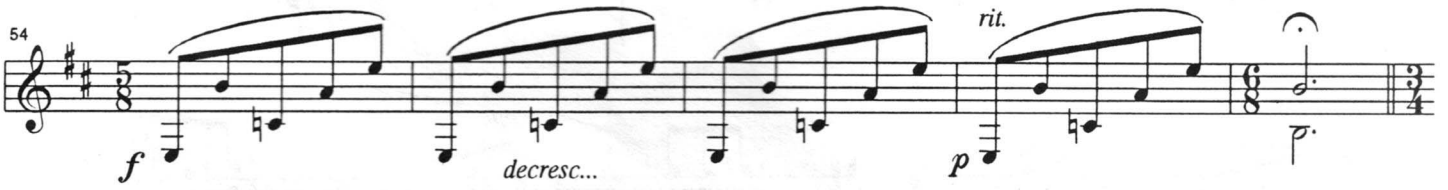
March ♩ = 108

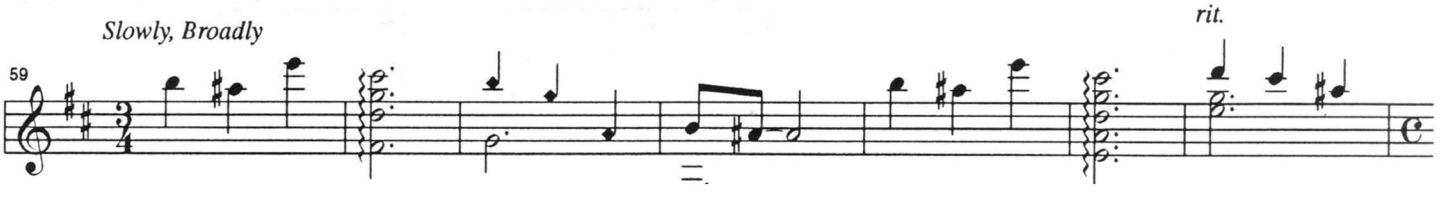




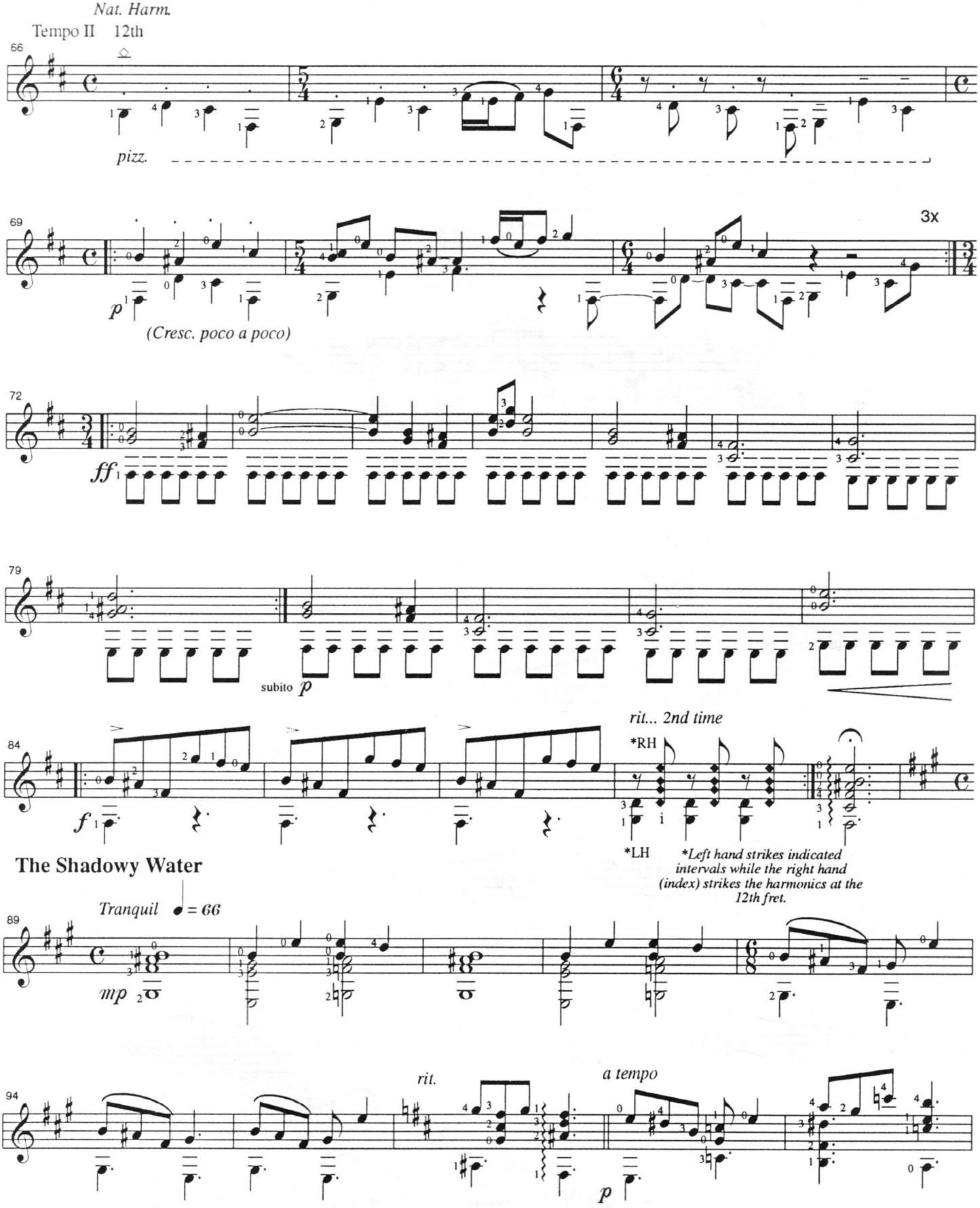




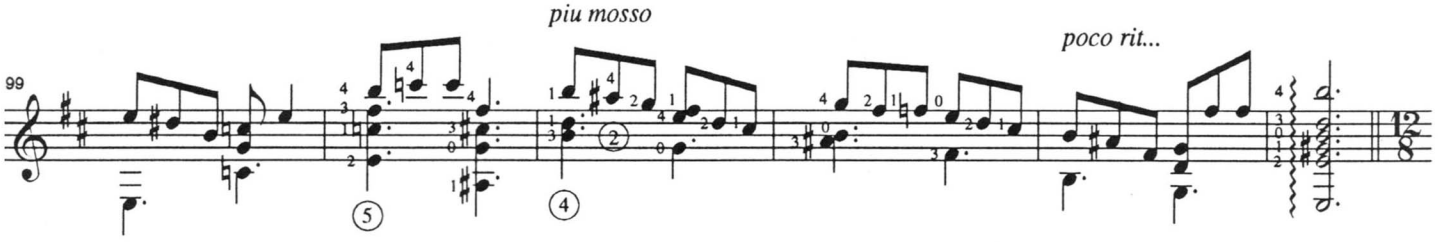
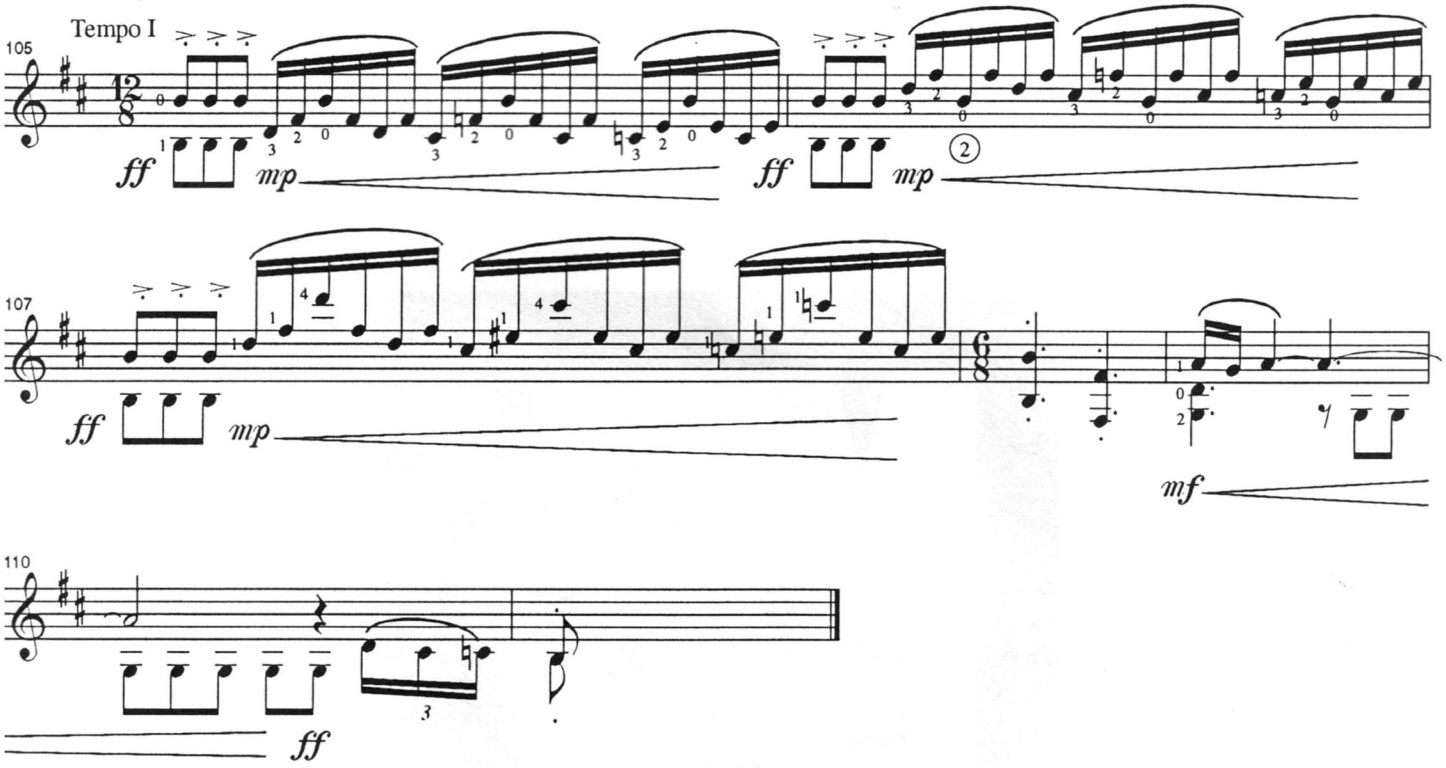




The Arrival of Charon



The Shadowy Water



The Fiery Shore